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Rosa Lewis



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VIENNA.—The Viennese operetta season is a bit tardy this year. Spring has brought forth a crop of novelties in three playhouses, though generally the big guns of the operetta managers are fired off earlier. The reason is that Lehár's Paganini, contrary to expectations, did not outlive the season but, after a run of five months, gave way to Leo Fall's The Spanish Nightingale. At the same time Oscar Straus' Teresina succeeded Gilbert's Das Spiel um die Liebe at the new Ronacher Operetta Theater, whereas at the Theater an der Wien the premiere of Emmerich Kalmán's The Circus Princess, repeatedly deferred owing to the continued success of Granichstädten's The Orloff, has come off at last.

FLOWERS THAT WITHER FAST

Thus Vienna has the rare spectacle of three operettas by three of the four representative Viennese composers of this genre running simultaneously. Poor Leo Fall did not live to see the Vienna production of The Spanish Nightingale—and it is probably just as well that he was spared the disappointment. For what with its being out of date and lacking the brilliant Fritz Massary, who went a long way towards achieving its success in Berlin, it failed here almost as miserably as did the English production in New York. The production of Teresina is excellent, and a young comedian named Oscar Karlweis carries off the palm, although praise is also due Louise Kartousch, who is not only charming but a marvellous dancer as well.

Musically speaking, Teresina does not count among Straus' strongest works. His innate taste and artistry are evident in every note—but almost too much so. One looks in vain for a real "hit." The "literary" propensities of Straus are even more in evidence here than in his earlier and more spontaneous works. He remains a cultured musician but he lacks that robustness (not to say coarseness) that is indispensable to operetta. Straus simply can't forget his good manners—a drawback in this particular line.

THE KALMÁN SENSATION

Kalmán is made of cruder stuff—hence the unrivalled success of his Countess Maritza. With this piece and The Czardas Princess, which was the big operetta hit of war times (not forgetting Sári), Kalmán has established a standard which even the most ingenious would find difficult to live up to in the long run. He insured against failure by making The Circus Princess a conglomerate of the most successful features of former works and, as regards the plot, also of The Orloff. There is the inevitable exiled Russian grand duke who promises to become a fixture in Viennese operetta librettos, and again the haughty princess. The book, mediocre from an artistic viewpoint, is clever enough however as a pretext for luxurious display and plenty of dancing. The reception of the piece was tempestuous, and the S. R. O. sign will probably hang out for many months to come.

A STRIKING JAPANESE ARTIST

S. R. O. is seen at the Volksoper, too, whenever Teiko Kiwa appears there in the role of Butterfly. Zealous advance notices spoke of her successes in Italy, Spain and elsewhere, but the public went rather reluctantly to hear the proverbially miserable performance of Puccini's opera there, and with some mental reservations regarding the "sensation." There was little that was unusual about Kiwa's first act, and the curtain fell amid mild applause which increased only when the Japanese singer prostrated herself in acknowledgment.

Act II, however, showed a different picture. The more passive aspects of the first act had not drawn from the artist anything like genuine emotion; she had been girlish and charming, although she did not trip with the doll-like demeanor of the European Butterfly singers. In the second act, and more particularly in the third, where the young girl develops into a suffering, passionate woman, Teiko Kiwa rose to the rank of a great singing tragedienne. She is not lachrymose like others in this role, yet always pathetic and gripping, and most thrilling in those moments when boundless sorrow overcomes her innate dignity and restraint, when her grief-stricken heart seeks relief in a few shyly hidden tears. Such high lights as the vividly acted Un bel di, the whimsical joy in the Flower Duet, and the tremendously realistic closing scene, are not soon to be forgotten.

Realism, the keynote of Kiwa's acting, is even more emphasized in her portrayal of Mimi. There we get more of it than we expect, in fact, almost more than Puccini expresses in his music. Kiwa's Mimi dies not peacefully, but as a martyr, amid visible physical suffering. Is that the meaning of Puccini's lyric setting for this scene? I do not believe it—but I know that anything this great singer does carries the earmarks of convincing artistry. Kiwa, by the way, is not a mere virtuoso vocalist nor does she strive for tonal beauty alone, although she has an exquisite mezza voce and a

powerful high register. She is an unusual artist. Stolid Vienna sat up and took notice. America will follow suit when Miss Kiwa decides to cross the big pond, which may happen very soon.

TWO INTERESTING NEW COMPOSERS

It is a strange thing about the pupils of Franz Schreker. Vienna has quite a few of them from the time when this "new Wagner" spread his musical gospel at the then State Conservatory of Music—recently promoted to the rank of a High School of Music and now governed by a more conservative musician in the person of Josef Marx. Many of the former Schreker class have fallen into sterility and



Apeda photo

MARY LEWIS,

whose first season with the Metropolitan Opera Company was a decided success. Her principal roles were Mimi in La Bohème, Nedda in Pagliacci (shown in the photograph above), and Giulietta in the Tales of Hoffmann. Miss Lewis' career has been watched with particular interest because of its romantic aspects. Four years ago she was with the Ziegfeld Follies. Ambitious for something better, she worked for a year or more in the Thorner Studio, then went abroad, appearing in grand opera in Barcelona, Vienna and London, and singing the title role of The Merry Widow for a long run in Paris. Her engagement at the Metropolitan followed. At present she is busy with spring concerts.

oblivion or a very similar state; especially those who, like Ernst Kanitz and Josef Dasatiel, have "stayed at home." Others, like Ernest Krének, have embraced radicalism and may be more rightly termed Schönberg disciples than Schreker pupils. Some, like Max Brand, a talented young Pole, first succumbed to the lure of Mahler and are now adepts at

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PUCCINI'S TURANDOT FAILS TO REVEAL ANY IMMORTAL QUALITIES

Subject Incompatible With Composer's Temperament—Evidence of Exalted Aims—A Fine Performance

MILAN.—Giacomo Puccini's posthumous opera, Turandot, had its première at the Scala on April 25, and, as already reported by cable, it met with very warm success. There were twenty-four recalls in all, with deep emotion manifested at the end and acts of profound homage to the lamented master. The libretto, by Giuseppe Adami and Renato Simoni, is based upon Carlo Gozzi's comedy (performed in Venice in 1762). The outline of the story is as follows:

Turandot is a Chinese princess in the age of fairy tales, who, in order to avenge her grandmother, Lo-u-ling, injured in body and spirit by a foreigner, has persuaded her father, the Emperor Altoum, to make a law according to which she shall marry none but the man who succeeds in answering three riddles she will ask him and who shall pay for his audacity with his life if he fails.

All this we learn in the opening scene from a mandarin who is proclaiming it to the people gathered together in the public square of Pekin. And at the same time we hear that the Prince of Persia, who has vainly attempted the trial, will die at the executioner's hand at the rise of the moon. Among the crowd are prominent three of the characters—old Timur, the deposed Tartar king, who is wandering in exile in search of his son, Calaf; the maiden Liu, humble and loving guide of the old man; and Calaf himself, the unknown prince, who finds his father again just at this time.

The brief, anxious conversation of the three is interrupted by the arrival of the train of people accompanying the young man condemned to die. The crowd's voluptuous ferocity in expectation of the execution gradually turns to pity and dismay. But Turandot appears on the loggia of the palace and with an imperious gesture commands the sentence to be carried out without delay.

Calaf, who had first execrated the cruelty of the princess, is so struck by her radiant beauty that he no longer succeeds in mastering his passion and, deaf to the agonized prayers of his old father and of Liu, who is secretly pining for him, insensible to the ironical suggestions and sarcastic insinuations of Turandot's three ministers (Ping, Pong and Pang), decides to risk the attempt. He seizes a stick and three times strikes the going that hangs at the palace gate. It is the signal that a suitor wishes to attempt the trial of the three riddles; his fate is now sealed.

SOME GUESSES!

Scene I of Act II consists of a comic-sentimental trio by the three ministers. They recall the good times of old China and compare them with the present under Turandot's reign. The comparison awakens regret for a sweeter, calmer life. The second scene is laid in the vast square in front of the palace with the great stair, at the top of which is the Emperor's throne, surrounded by all the dignitaries of the court. Turandot appears and asks the Unknown Prince the three riddles, availing herself of every possible means to prevent him guessing them.

But Calaf wins: "Hope," "Blood," and "Turandot" are the three answers which the prince proclaims aloud to the amazed and exulting crowd and to Turandot, who stands trembling with shame and with hatred for the victor who is to be her husband and her master. In vain she begs the Emperor to spare her this shame; Altoum insists on the oath being kept. But the Unknown Prince, who does not desire to obtain her by

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NEWARK MUSIC FESTIVAL PROVES ANOTHER GALA SUCCESS

Armory Again the Scene of Brilliant Concerts—Well Known Soloists Participate—Local Chorus and Orchestra Exceptionally Fine—Program Interesting

The twelfth year of the annual Newark Music Festival began at the armory on Wednesday evening, May 5. The armory presented the usual familiar picture, decorated with flags, the boxes around the sides, and the gaily decked chorus on the built-up platform. Again it was the old reliable veteran, C. Mortimer Wiske, in charge of affairs as musical director. The forces for the first evening were the Newark Philharmonic Orchestra, the Newark Festival Chorus, and Dusolina Giannini, Marguerite D'Alvarez and Albert Spalding for soloists. The concert began with an excellent performance of the overture to Gluck's Iphigenia in Aulis, with the ending which Richard Wagner made for it. The other orchestra number was an Album of Grieg in a clever arrangement by Spaulding Fraser. The first chorus number was Gaines' Spring and Youth; other choruses with orchestra were Dark Hills by Spaulding Fraser, a very interesting number, and A Cuban Nocturne by Lester. A number of special beauty, sung unaccompanied, was an arrangement by Mr. Wiske of MacDowell's To a

Wild Rose, with an appropriate text by Mrs. Wiske. It was very cleverly made and splendidly sung. The chorus this year was particularly noticeable for its balance and quality of tone. One always expects—and gets—precision and thorough control from a Wiske chorus, but the one this year was particularly fine. That usual sore spot of a chorus—the tenors—was excellent.

Marguerite D'Alvarez pleased the audience greatly with a group song with piano in the first part of the program, of which the best liked number was the familiar Habanera from Carmen. After intermission she sang the familiar aria from Samson and Dalilah with great effect. The audience insisted upon a repetition.

Mme. Giannini began with the well known aria from Gounod's Queen of Sheba, and later sang a group of Italian folk songs. The young Italian diva was in excellent voice, and sang beautifully. Needless to say, the audience insisted upon extra numbers. Albert Spalding's first offer was The

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JOHN COATES AN ENTHUSIASTIC BOOSTER FOR ANGLO-SAXON ENTENTE

Noted English Tenor's Return to America Next Season Will Give Another Opportunity to Learn Something of Anglo-Saxon Musical History

John Coates is a hard man to interview. Why? Because he has so much personality and charm of manner that it is quite impossible for the interviewer to give any idea of the man in cold type. When one endeavors to put down the substance of a talk with him the substance vanishes. He is a highly learned expert on his special hobby, but he does not lecture one on it. He does not set out a lot of dry facts that one might put down on paper. He is, so to speak, a sort of silent encyclopedia—fortunately, perhaps, for a talking encyclopedia would be sure to be as much a bore as the proverbial professor.

Perhaps if one thinks of the exact opposite of the proverbial professor one gets a hold on Mr. Coates' personality. He is just the opposite of dry, and though enthusiastic on the subject of his studies, he utters his facts with a laugh and a humorous twinkle in his eye as if he thought the whole thing a huge joke. At the time this interviewer saw him he had just come back from the west, and somewhere in the west he had been listening in on radio programs and got hold of Borah or somebody talking about Borah.

The talk seems to have got upon the subject of the World Court or the League. Now whether Mr. Coates is greatly in favor of the World Court and the League is a point which did not emerge from this talk, but he is an enthusiastic and vigorous booster for an Anglo-Saxon entente or an English Speaking union. His visit to America convinced him that the English speaking people are the people of all the world. He was probably convinced of that before he came to America. Most English speaking people naturally are. But he became more convinced of it after he got over here.

But he did not like the western twang in which this World Court or League was discussed over the radio, and he does seem to have liked the views expressed, whatever they were. This seems very indefinite, doesn't it? Quite so. It is. But if you had heard Mr. Coates imitate the western twang, and especially the way the announcer introduced his speaker, you would realize that serious discussion of what was said or of the opinions expressed was quite out of the question.

Mr. Coates is quite sure that English speaking people ought to rule the world—or something like that. When you compare the small jealousies of European nations with the straightforwardness of England and America, it becomes quite evident that there is something superior in the English speaking crowd, in their ethics, their morals, their principles or something. Mr. Coates thinks Americans are idealists, and he thinks prohibition is a great experiment, whatever may be the outcome. This interviewer told Mr. Coates that we Americans are not idealists at all, and pointed out that America repudiated Mr. Wilson's idealism. Also that there is a good deal of difference of opinion about prohibition—to put it mildly.

But, says Mr. Coates, what difference does that make? You Americans came and fought the war—and look at the way France is acting! And you are trying an experiment with prohibition that no other nation in the world would or could try. And England pays her debts.

Mr. Coates told one of his amusing experiences here. He was singing a program of Old English songs, beginning about the time Columbus discovered us. He made a few remarks to his audiences, and at one place, when he mentioned the writing by Arne of Rule Britannia, some Englishman in his audience applauded rather too boisterously. "Hold on," said Mr. Coates, "America was in it too in those days. That was before the Colonies had gone on strike. When Rule Britannia was composed, America was in on it."

"And," adds Mr. Coates, "you can't get away from it. What difference did a little war make? It didn't make America any less a part of the English speaking world."



International Newsreel photo
JOHN COATES.

Why, I feel just like I was at home over here. I don't feel that on the Continent."

"No," replied the scribe, "but we Americans feel a whole lot more at home in Germany than we do anywhere else on the Continent."

"Of course," said Mr. Coates, "so do I. That's the Anglo-Saxon of it."

"One thing that has always puzzled me," said the scribe, "is: what became of the musical talent when the Angles and the Saxons came over from Germany and settled down in England? You sing old English songs, and some modern

English songs, but you must realize that England has turned out no composers except in ancient times like the Germans. Where are the English musicians now?"

Mr. Coates showed a bit of hesitation. His face clouded as much as so good humored a face could cloud. "It reminds me of a story," said he, "of a fellow taking his examinations before an admiral of the navy. The admiral asked him which were the greatest British admirals. 'Well,' he said, 'let me see, there was Nelson and—eh—Jellico, and—I didn't quite catch your name, Sir.'"

The interviewer looked rather blank, not getting the connection between this tale and English musicians till Mr. Coates explained, "You see," said he, "when you asked where the British musicians were today I wondered if you had quite caught my name."

"Well, of course," said the scribe, "I didn't mean that. What I meant was the evident fact of Germany's superiority as a musical nation. With its Beethovens and Schumanns and Wagners and so on there isn't a nation in the world that compares with it. England hasn't had any such people since Purcell."

"Elgar is a first rate man," said Mr. Coates, and when the interviewer hesitated to agree, Mr. Coates insisted, "Oh, yes. He's a first rate man."

"Still," said the interviewer, "it is certainly a fact in England as in America that the musicians of continental Europe hold sway. England may be better off than we are, but we're both more or less in the same boat, and since we're both descended from the greatest musical nation in the world, I'd like to know what became of our musicianship in transit?"

"Well," said Mr. Coates, "the trouble began with our imported rulers. Naturally they imported their own favorites with them and made them Court Musicians. There is no knowing how great the British musician may have become had it not been for the competition of so great a composer as Handel and the unlimited opportunities he enjoyed for the production of his works."

"But it always said that ability thrives on competition." "Competition, yes, but not the hampering effect of favoritism. When the foreign invasion began the British native composer found it impossible to get his works produced. He had to turn to all sorts of expedients to make a living. Instead of composing popular music, Arne, for instance, might have become a great composer of serious classic music had he only found support."

"And," interjected the interviewer, "you are telling me what is now happening in America. Same thing. History repeats itself."

"England is getting a fresh start now," said Mr. Coates, "there are men of talent, many of them, and they are making their own opportunities. Perhaps the war awakened our patriotism. At all events, we are getting along."

"But," excuse me,—the English ballad has been going for a long time and is pretty dreadful. That, at least, is a kind of music which England seems always to have had and which has given success, such as it is, to British composers."

"You mean the popular sentimental ballads? Yes. But some of them are good. And they all of them, as a class, belong to a manner that is strictly national. They are the direct descendants of early English styles. The paternity is quite evident and really quite English. You do not find anything just like them coming from any other country."

"And individuality is important, isn't it? We don't want to be copying the Germans or the French or the Italians. If we are going to build a great school of music we ought to build it on our own foundations, and—see!" He took from a table a very ancient book bound in old brown leather with the smell of age upon it. Turning the pages he showed me the old, old music with its queer notation, and read some of the curious words. "An original edition," he said, "I have a whole house full of them. But, you see, quite English. Just like our modern things, only old-fashioned. It couldn't come from any other country, could it?"

It was quite evident, and a thing Americans should know more about. We have an idiom to build upon without borrowing from the Negroes or the Indians, an idiom that comes to us naturally just as the English language comes to us naturally, part of our paternity, only most of us do not know anything about it, having had it all swept aside by the giants from Germany. The present school in England is getting back to it, and the visit Mr. Coates made to America this year did much to give us an insight into what is taking place. Mr. Coates is coming back next year and will give us another chance to learn something of our own Anglo-Saxon musical history. It is well worth knowing.

Althouse at Benefit

Paul Althouse will be one of the Metropolitan singers among the musical artists and a long list of celebrities who are making up the program for the Theatrical Press Repre-

Pennsylvania F. M. C. Meets in Philadelphia

PHILADELPHIA, PA.—The Pennsylvania State Federation of Music Clubs held its annual convention at the Bellevue-Stratford April 27, 28, and 29, with the Philadelphia Music Club (Mrs. Edwin A. Watrous, president), and Matinee Musical Club (Mrs. Samuel Cooper, president) as hostesses. Registration began Tuesday morning, with 150 delegates in attendance, followed by a board meeting and business meeting, Mrs. W. C. Dierks, president of the State Federation, presiding.

On Tuesday afternoon a joint program was given in the ballroom of the Bellevue-Stratford by the Philadelphia Music Club and Matinee Musical Club. Those participating were: Evelyn Tyson and Dorothea Neebe Lange in three exquisite two piano numbers by Arensky; Veronica Sweigart, contralto, accompanied by Dorothea Neebe Lange; Max Seenoofsky, violinist, accompanied by Arthur E. Hice; Mary Brooks Thompson, soprano, accompanied by Mrs. Edward Philip Lynch; Agnes Clune Quinlan, pianist; Dr. John B. Becker, tenor, accompanied by Mrs. Lynch; Blanche V. Hubbard, harpist, and Effie Irene Hubbard, cellist, in duets; Helen Buchanan Hitner, soprano, accompanied by Loretta Kerk; and a quartet, composed of The Phillips Jenkins Singers (Hilda Reiter, coloratura soprano; Mildred



PAUL ALTHOUSE,

who has decided to spend his summer in New York, and, because he has had a number of requests for voice instruction and coaching on repertory, will take a very limited number of pupils from June to September. (Photo © Underwood & Underwood.)

sentatives of America's second annual Emergency Relief Fund Benefit at Mecca Temple on Saturday night, May 9.

There will be many noted conductors, singers, instrumentalists, dramatic and vaudeville artists who have kindly offered to appear and help swell the fund. John Philip Sousa and his cohorts and Edwin Franko Goldman and his sturdy New York University players will be among those to wield the baton.

Westchester Competition Winners

Winners in the series of solo competitions connected with the forthcoming Westchester County Music Festival have been announced by the Westchester Choral Society, following the selection of the successful contestants by the board of professional judges. The winners, chosen from among a large group of contestants from many communities in the county, are as follows: Soprano—Mildred Payne, White Plains, winner; second and third, S. Larian Willets and Astri Ellison, respectively, both of White Plains; contralto—Dilys Margaret Morris, New Rochelle; Mrs. Guernsey Jewett, White Plains, second; tenor—Henry Ebeling, White Plains; Alessandro Di Palma, New Rochelle, winner of last year's tenor contest, second; baritone and bass—John B. Vreeland, New Rochelle; Hillman Hunnewell, White Plains, second; piano—Wilma Hillberg, Crestwood; Kathryn Missemmer, Elmsford, second; violin—Marian Miller, Mount Vernon; Sidney Brokaw, Larchmont, second; George Serulnic, Crestwood, third, and Paul Murray, White Plains, special mention.

The judges were Arturo Papalardo, Wassili Lepps, and Arthur Hartmann.

Morris Gabriel Williams, county choral director and festival conductor, points out that the basic purpose of the contests is to encourage musicians, to bring to light those who have special ability, and to afford them opportunity for progress in their art.

Goldman Band Program Schedules Now Ready

Complete Program Schedules for the ninth season of the Goldman Band concerts are now ready and may be had free of charge upon written application to the Goldman Band Concerts, 202 Riverside Drive, New York City. The only requirement is that a self-addressed, stamped envelope be enclosed with the request. The concerts are to be given again on the Campus at New York University, by the Hall of Fame, and are the gift of the Guggenheim family.

The Program Schedules give information concerning these concerts, and describe the character of each program to be rendered. They also give the names of the various soloists and the dates of their appearances, besides telling how the Campus grounds may be reached from various sections of the city. These schedules will serve as a guide to those who are interested in the concerts and will enable music lovers who cannot attend each concert to select the particular kind of program in which they are interested.

Concerts will be given each night, except Tuesdays and Thursdays, from June 14 to August 20. Besides the Goldman Band and its popular conductor, a soloist will appear at each concert.

Bailey, dramatic soprano; Jane Butterworth, lyric soprano; Winifred Clark, contralto), with William Sylvano Thunders at the piano. It was a delightful concert from beginning to end, setting forth some of the best talent of each club.

Tuesday evening, a concert was given in the Rose Garden by the Women's Symphony Orchestra of Philadelphia (sponsored by the Philadelphia Music Club), with Vera Murray Covert, soprano; Oscar Langman, violinist, and the Majestic Quartet (composed of Herman Gatter, Horace Entriiken, Edwyn Rorke and Paul Towner) as assisting artists. This is a unique organization and does splendid work, improving constantly under Mr. J. W. F. Leman's able leadership. Vera Murray Covert's beautiful voice charmed all who were privileged to hear her. Mr. Langman played three numbers, displaying a facile technic and rich tone. The Majestic Quartet sang five numbers which proved very popular.

Wednesday morning there was a business meeting when the reports of the various chairmen were read. All of the delegates, including the juniors, were entertained at luncheon in the Clover Room, after which came the co-operative program given by the Junior Philadelphia Music Club (Louise Anderson, president, Helen Ackroyd-Clare, chairman), and the Junior Matinee Musical Club (Clara Grube, president,

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DANISH OPERA HAS ITS FIRST PREMIERE OF SEASON

Colorful Music and Poetic Libretto But Disappointing Scenery

COPENHAGEN.—This is, truly, the age of youth. It is only a sign of the times, therefore, that the opera, *Stepán* (which, by the way, was performed last year in Mayence and Antwerp), given on April 8 for the first time at the Royal Opera in Copenhagen, is the work of young men. Neither the composer, Ebbe Hamerik (son of the composer Prof. Asger Hamerik, who lived many years in America); the librettist, Frederik Nygaard, Sven Johansen, who designed the scenery, nor the musical director, Johan Hye-Knudsen, have reached their thirtieth year. It was most interesting to see how much that is new and valuable resulted from this co-operation.

Frederik Nygaard's libretto takes us to revolutionary Russia under the upstart Soviet government. We see the young peasant, *Stepán*, in his home, and understand that he and his foster-sister, *Nadja*, are in love with each other. Suddenly, however, *Stepán* leaves his home and goes to the town, where he is quickly promoted to the omnipotent position of commissary. We see him fight for moderation and justice, whereby he excites his companions' wrath and hatred. When he is about to save the life of his playmate by giving her a passport, he is arrested and taken to prison. On his way to prison he must have seen a chance to escape; at any rate he comes to his home at nightfall and tries to induce his father and *Nadja* to flee. In vain—the persecutors are already hot-foot upon him.

In order to protect *Nadja* from a tipsy commissary he intends to shoot the latter, but hits his beloved instead. Thereupon he is sentenced to be crucified; and while sitting by *Nadja*'s bed taking leave of his dead beloved and of life, one sees in the background the soldiers carrying his cross. Here symbolism and reality are mingled; he dies as a martyr for Russia and for the cause of justice.

There are many fine and poetic passages in Nygaard's words though at times he relapses into old-fashioned operatic clumsiness. The second act is of considerable effect, even if it is somewhat external. But the conclusion is feeble; in spite of the feeling of tragedy the action subsides strangely into conventionality.

MUSIC NOT ULTRA-MODERN

Ebbe Hamerik is not ultra-modernist. He frankly confesses that in his creed all music possesses two dimensions: melody and harmony, and that neither of these can be emphasized at the cost of the other without impairing the effect of the whole. He has had a good training; his chief thanks are due to that excellent musician, Frank van der Stucken, who has taught him a steady superior and graceful handling of the orchestra. His sense of color is already strikingly individual, and his use of the woodwinds especially clever. But his melodic invention is neither very rich nor very characteristic; at least it does not suffice for a work of such dimensions. Nevertheless, one lyrical passage, *Nadja*'s song at the end of the first act, produces a fine and natural effect. But Hamerik is able to work up dramatically stirring climaxes. The march-like theme, which initiates the second act and becomes a leading motive toward the end of the opera, is bold in its marked rhythm, though it does not possess the desperate recklessness that those dreadful times suggest. In spite of all defects, however, there is in Ebbe Hamerik's opera an unmistakable joy of music and a marked orchestral skill that justifies great hopes for the future of this gifted young composer.

The rather long cast contains few really important rôles; but everybody was up to the mark, even the smallest parts being well filled. Foremost of all was Poul Wiedemann, who, as *Stepán*, showed us a real live human being. No one will forget his deep enthusiastic glance and the mute hopelessness and horror in his face on feeling that all was lost. Also vocally he gave all that the part exacted. Albert Höberg, as a commissary, was a very devil in human form. Also Lily Lamprecht found a figure in *Sonja* that suited her temperament; and, as *Nadja*, Ebba Wilton once more showed her beautiful but also totally expressionless voice. In the smaller parts, Ingeborg Steffensen, Byrding, Max Müller and Brusgaard deserve to be mentioned with honor. The musical direction was in the excellent hands of young Johan Hye-Knudsen, who once again showed his superior qualities as a conductor.

In view of announcements that Sven Johansen, the scene painter, was going to shock the bourgeoisie, the decorations were a great disappointment. These "new" designs that he had expatiated upon beforehand turned out to be nothing but an accurate copy of the neo-German style familiar to everyone who has seen modern operas in the larger German towns. But many of his decorative vagaries belonged to the one forbidden style—the tedious. One's eyes grew tired with looking at all this unimaginative emptiness. F. C.

MEININGEN CELEBRATES THE CENTENARY OF DUKE GEORG II

Little Town Responsible for Modern Orchestral Virtuosity—Ludwig Wüllner in Shakespeare Play

MEININGEN.—The little town of Meiningen, former seat of Germany's most art-loving dukes, recently entertained a goodly number of guests who came from far and near to do honor to that greatest art lover of them all, Duke Georg II. It is due to him that Meiningen became the center of a new movement in acting which revolutionized the theater fifty years ago and played an international rôle similar to that of the Russians today. In honor of his hundredth birthday a large group of notabilities, including veteran actors and musicians, gathered in the cemetery where he and his wife lie buried, on Good Friday.

Privy Councillor Rahlwes from Berlin made a speech in which he described the duke's character and work with warmth and understanding. An equally moving speech was made by Max Grube, Privy Councillor in Meiningen, which strangely enough was followed by that cheerful work of Max Roger, Symphonic Prologue to a Tragedy. In fact, a gloomy atmosphere prevailed throughout the first two days of the celebration and was only dispelled on the third day when the theatrical historian, Dr. Niessen from Cologne, gave an extremely interesting illustrated lecture on Meiningen's development and international importance. The lecture was also followed by music, the Wendling Quartet

from Stuttgart giving an excellent performance of chamber music by Reger which has been a sort of ritual ever since the composer lived in Meiningen.

DUKE SACRIFICES OPERA FOR CONCERTS

Not only is Duke Georg II responsible for having introduced realism into the theater, but he is also responsible for the virtuosity of the orchestra as we know it today. He had the courage to sacrifice opera—the favorite court pastime of those days—and allow the orchestra to play only concerts. Hans von Bülow, the first of the great modern conductors, was invited to take it in hand and for the first time an orchestra came to know modern discipline. It is not too much to say that the high standard of American orchestras today is due to the ruler of this little town in Germany who had a broad vision and the courage to realize it.

Brahms, Reger and Richard Strauss were first recognized and cultivated here; and during the recent Easter holidays, the town's past musical glory was temporarily revived in a big festival concert devoted to the works of Brahms and conducted by Peter Schmitz. Frederic Lamond, who enjoys the Meiningen title of "Chamber Virtuoso," on this occasion played Brahms' piano concerto with a grandeur of conception that is typical of Liszt's Weimar school, and unfortunately is found less and less in the pianists of the younger generation.

OLD AND NEW DRAMATIC ART

The greatness of this little town that is past and the good that will remain was very clearly brought out in the two dramatic performances which took place at this festival. Old Meiningen heroes took part in a performance of Shakespeare's *Julius Caesar*, namely Arthur Kraussneck in the title rôle, Ludwig Wüllner as Mark Antony, Alexander Otto as Brutus, Max Grube as Casca, Lili Osmarr as Calpurnia and Amanda Lindner as Portia—a remarkable galaxy of stars with a highly developed speaking technique and the grand manner.

In spite of such perfection, however, no one expects an audience of today under normal conditions to patronize that style of art and the performance was regarded as a precious relic out of a museum. But this very style, now so old-fashioned, is directly responsible for the second play, Max Rheinhardt's production of Goldoni's comedy, *The Servant of Two Masters*, which has had such a success. Also in this play Meiningen citizens took part, the Thimigs, Servaes and others. Here is the good that will remain, the logical development of that great school founded fifty years ago. A. A.

MUSIC IN MILAN

MILAN.—At La Scala during the week ending March 28, nineteenth week of the season, there were repetitions of *La Bohème*, *Kovantchina*, and *La Bella e il Mostro*, the new Ferrari-Treccani opera, with Leonora Corona, American soprano, who continues to gain popularity with La Scala audiences for her exquisite interpretation of the rôle of *La Bella*.

The first performance of Italo Montemezzi's beautiful opera, *L'Amore dei Tre Re*, took place on March 27. This opera was given for the first time at La Scala, April 10, 1913, with Luisa Villani as *Fiora*, Ferrari-Fontana as *Avito*, Carlo Galeffi as *Manfredo*, and De Angelis as *Archibaldo*. Serafin was the conductor. It was given again during the 1913-14 season. This makes the third time it has been given at La Scala. This magnificent tragic poem of Sem Benelli, with the music of the genial composer, which is well known to the American public, made a splendid impression on the huge La Scala audience as interpreted by Toscanini at this premier. His reading, in a word, was superb. To him fell the honors of the evening. Giuseppina Cobelli, who possesses a sympathetic, clear voice and charming figure, interpreted the rôle of the unhappy *Fiora* with taste and intelligence. Though not yet fully recovered from her long illness, she proved herself an artist worthy of consideration. Franco Lo Giudice sang the rôle of *Avito* better than any he has yet been heard in at La Scala, and was well received. Carlo Morelli in the rôle of *Manfredo* proved to be a real surprise. His interpretation was dignified and artistic. Vocally he was excellent. He has a voice of good timbre. Nazzareno De Angelis made a splendid and dramatic *Archibaldo*. The scenery was magnificent and impressive, also the costumes by Caramba. Artists, maestro and composer were repeatedly recalled after each act.

NERONE AGAIN

During the week ending April 4, *La Bella e il Mostro* and *L'Amore dei Tre Re* were again given. March 31 saw the season's first performance of Boito's *Nerone*. This opera continues to be one of the great events of each season. Its all-star cast can rarely be equaled. It marked the first appearance here this season of Rosa Raisa. This remarkable soprano arrived from her season in America only three days before her appearance in the difficult rôle of *Asteria*, which was superbly created by her at the world's premier of the colossal work, three seasons ago. Her palpitant and suggestive interpretation, the sweetness and dramatic quality of her voice would be difficult to equal. Pertile gave his usual magnificent interpretation of the name rôle. Luisa Bertana as *Rubria* proves her worth as a valuable artist. It is a pleasure to hear her in this rôle. The Fanuel of Benvenuto Franci is a rare portrayal of artistry. His powerful voice, subdued to melodious sweetness in this rôle, is impressive. His rendering of the touching music of the third act in the Christian garden is unsurpassable. Marcel Journet repeated his magnificent interpretation of *Simon Mago*. Fernando Autori in the rôle of *Tigellino* is an artist of high value, both vocally and artistically. The minor rôles were all well handled, the chorus superb and Maestro Toscanini, as always, the greatest magician of the baton. The scenery, staging, costuming, etc. form one of the greatest productions that can be found during the present day.

THEY DON'T LIKE PELLEAS

On April 4 Debussy's *Pelleas et Melisande* was given its first performance of the season. It was sung in French by the same cast as last season. It failed to draw an audience at La Scala. It was sad to see only about one third of the house filled for a premier of this ultra modern work of art. Fanny Heldy as *Melisande* makes an attractive heroine. Alfred Le Grande was a satisfactory *Pelleas*. Journet made a splendid *Golaud*. Cesare Baremo, American bass, was excellent in the rôle of the Doctor, both vocally and artis-

tically. The other rôles were satisfactorily filled by Luisa Bertana, Carlo Walter, Cesarina Valobra. The indefatigable maestro, Arturo Toscanini, again wielded the baton and read this poetical score in a marvelous manner.

CHAMLEE IN MILAN

Among artists recently arrived in Milan are Mario Chamlee, Metropolitan Opera tenor, his wife, the charming soprano, Ruth Miller, and a coming celebrity, Mario, junior. They expect to spend about six weeks in Milan after which Mr. Chamlee is engaged to sing several guest performances of *Barbiere di Siviglia* in Baden Baden, before returning to America to fill his engagement at Ravinia Park.

FRESH OPERA SEASON

A spring opera season of two months at the popular Teatro Carcano opened on April 3, with *Gioconda*. The title rôle was sung by Maria Baldini. She has a voice of good quality and gave a vigorous interpretation of the rôle. Enzo was sung by Arturo Gervasi. His success was instantaneous here, as it was recently at La Pergola Teatro of Florence. His voice is sweet and of unusual quality; his method of singing splendid. Artistically he shows much intelligence. He was much applauded all through the opera, the greatest enthusiasm being shown after his singing of *Cielo e Mar* in the second act. The rôle of *Barnaba* was well sung by baritone Parigi. An American, Anita Klinova, formerly with the San Carlo Opera forces, sang the rôle of *Laura*. She has a voice of beautiful quality and sang the rôle with artistic temperament. In the duet of the second act with *Gioconda* she sang exquisitely and was warmly applauded. The rôle of *La Cieca* was well sung and interpreted by Tina Masucci. As *Alviso*, Krasmar was excellent. Maestro Gino Cremegnanini interpreted the score with taste and ability. Scenery and costumes were adequate. The house was filled to capacity and all seemed to enjoy the performance immensely, the artists and maestro receiving many curtain calls. For this season there is promised a varied repertory of the standard operas, and the names of several American artists are announced to make their Milan debuts. The second performance given was Puccini's *Madame Butterfly*. It was well cast, and artistically given. The house was also filled to capacity for this opera. These two operas will be given alternately for the balance of the week.

CONCERTS AT THE VERDI CONSERVATORY

A piano recital, on March 26, by the well known young Russian-American pianist, M. Maazel, was well attended. His classic program was artistically interpreted, his technique admirable and his touch firm and vigorous. He held his audience from start to finish. Especially well played were the Chopin *Polonaise* in A flat major and the sixth Liszt rhapsody. The audience applauded enthusiastically and forced the young artist to respond with many encores. Mr. Maazel was immediately requested to play a return engagement early in April.

The fifth concert of the Italian Association of the Friends of Music was given on March 29. The soloist was Michelangelo Abbado, violinist, with Enzo Calace at the piano. A varied program included *Tre Canti* by Pizzetti, and *Andantino* by Padre Martini-Kreisler. Both of these were exceptionally well rendered and loudly applauded by the large and appreciative audience.

On March 31, Hina Spani, well known soprano of La Scala, gave an attractive program. She was in splendid voice and interpreted her numbers tastefully. Among the most impressive were an aria from Weber (*Freischütz*) and songs by Schumann, Dvorak and Strauss. The large audience welcomed her enthusiastically and gave her much applause throughout the concert.

Ticko Kiwa, Japanese soprano, has just returned from a triumphant tour of opera and concert in Budapest and Vienna, accompanied by her secretary, Antoinette Klinger. ANTONIO BASSI.

VITTADINI'S NAZARETH HAS MONTE CARLO PREMIERE

Work by Composer of L'Anima Allegra Well Received—Albert Wolff Conducts Last Concert of Orchestral Series—Diaghileff Ballet Continues.

MONTE CARLO.—Biblical and mystical opera is à la mode in Monte Carlo. After the ardent *Judith* of Honegger, and the chaste *Jeanne d'Arc* of Gounod, we now have the *Nazareth* of Franco Vittadini, in which the central figure is Christ himself. Vittadini, the composer of *L'Anima Allegra*, is not unknown in America; but in setting this dramatic poem by Adami, he has seen fit to show us an entirely new facet of his versatile genius.

The poem depicts a scene in the boyhood of Jesus. On the public square of Nazareth, a group of street urchins molest an old potter who refuses to give them of his clay. Jesus steps out of Joseph's carpenter shop and pacifies the boys. In gratitude the potter gives him a lump of clay, which Jesus distributes among his playmates. But he also defends the old potter against attack by a young profligate, a rich customer, who blasphemes and declares that he will believe in God only when he sees a miracle with his own eyes. The children meantime have tried to model birds out of the clay, and little Judas, picking a quarrel with Jesus, wants to trample His little birds under foot. Jesus extends his arms towards the setting sun as if to draw in warmth and color with which to animate the birds. A miracle: the birds are suddenly alive, open their wings and fly toward heaven. The marvellous crowd sings Alleluia, and the young infidel falls down to worship at Jesus' feet.

Vittadini's music is harmoniously woven about this somewhat miniature plot. Lacking grandeur, it is delicate and expressive. It is well written and the orchestration is choice. The entire rôle of Jesus is treated with an exquisite freshness of inspiration but also with decorum and taste. The character of the old potter is most happily developed and there are excellent things in the parts of the rich young man and of Judas. The influence of Puccini is apparent here and there, but there are pages full of fine inspiration and the work is remarkably unified.

The performance of *Nazareth* hardly calls for criticism. Mlle. Jeanne Weitt, who had been the adorable child in Ravel's *Enfant et les Sortilèges*, represented the blond young Jesus with infinite grace. She played the perilous rôle with exquisite purity, and sang with crystalline tones and finely shaded expression. Mlle. Lacroix played Judas with a happy vivacity, and the Monacan baritone, Louis Ceresole, made a perfect character of the old potter. The orchestra

was conducted with his usual ability by A. de Sabata. The work was well received and generously applauded.

ALBERT WOLFF CONDUCTS

The last of the gala concerts of the Classical and Modern Series was conducted by Albert Wolff, now of the Orchestre Pasdeloup and the Opéra Comique, also well known for his activities in America. His conducting has a certain refined elegance, combined with energy and rare intelligence. His program comprised a majestic interpretation of the César Franck symphony; Roussel's *Festin de l'Araignée*, a novelty for Monte Carlo; and an exceptionally brilliant execution of the *Coq d'Or* suite of Rimsky-Korsakoff. He also earned a sympathetic reception for Louis Aubert's *La Habanera*. Following Bernardino Molinari, of Rome, and Philippe Gaubert of the Paris Opéra, Albert Wolff has worthily completed a series which represents an innovation on the part of the Monte Carlo management.

At the nineteenth classical concert, Mme. Marguerite Long, one of the recently created feminine chevaliers of the Legion of Honor, was the soloist, playing the minor concerto of Chopin, with a new orchestration by André Messager. She added three pieces of Fauré, who, it seems, regarded her as the best interpreter of his works. She earned, by virtue of many excellent and superior qualities, a very warm reception. The concert was conducted by Léon Jehin, who also introduced a novelty, *Les Scènes Païennes* by Ernest Garnier, a modern impressionistic work, with much effect and brio.

WALTER RUMMEL SELLS OUT

Walter Rummel, distinguished American pianist, has given a recital of grand proportions in the Monte Carlo opera house, his program comprising works of Bach, Chopin, Debussy and Mendelssohn. The house was sold out and the demand for seats so great that a somewhat near-sighted management even considered it wise to withhold the usual press courtesies from your correspondent. . . . At the fortnightly concerts given in the Palais des Beaux Arts, under the direction of Marc-César Scotto, a number of excellent soloists have been heard; at the chamber music concerts we had the Monte Carlo String Quartet and some of the first wind players of the Casino Orchestra, also Mlle. Gaétane Borghini, pianist.

Meantime, the performances of the Diaghileff Russian Ballet continues under the patronage of the Crown Princess of Monaco. They have recently introduced as a novelty *Les Matelots* (music by Auric), already described in the reports of your London correspondent. They have also repeated Dukelsky's *Zephyr and Flora*; Montclair's *Temptations of the Shepherdess*, and many of the old favorites. S. J.

Bach Choir Praised

A recent editorial in a Philadelphia daily stated that the great Bach Choir of Bethlehem, Dr. J. Fred Wolfe, director, will be heard at the Sesqui-Centennial Celebration in Philadelphia and will exemplify the highest standards of choral art. A splendid tribute, and one well deserved by this sterling choir!

TWO WELLESZ OPERAS IN COLOGNE PREMIERE

An Attempt to Reform Opera on Ancient Lines

COLOGNE.—Eager interest has preceded the world premiere of Egon Wellesz' ritual drama, *The Captive's Sacrifice* (*Opferung des Gefangenen*) and the first performance in Cologne of the same composer's *Alkestis*. In a lecture before the New Music Society, Wellesz explained that these works



EGON WELLESZ

(right) whose two "reform" operas have just been produced in Cologne, and (left), Eugen Szenkar, who conducted them.

are an attempt to simplify opera along the old Greek lines. He wants to justify this art by making the development of the characters dependent upon the music. By eliminating complex psychological problems and confining himself to broad, "timeless" emotions he hopes to purify opera and save it from disintegration. These two works, together with *Achilles auf Skyros* (recently brought out in Stuttgart) form a dramatic trilogy.

Alkestis is based on Hugo von Hofmannsthal's version of Euripides' drama which shows how heroic self-control can raise man above human weakness.

A MEXICAN TALE

The Captive's Sacrifice is the story of a Mexican religious ritual. Before being sacrificed to the gods the captive prince is tempted by all earthly pleasures. He rejects them and heroically faces death. Thereupon even his enemies' hate is turned to admiration. The offering of the gifts of life and the sacrifice of the prince occasion a long ceremonial with dances and dialogues, not between the king and the prince whose activities are practically confined to dancing and pantomime, but between the oldest state minister and the prince's shield bearer, who thus become the principal characters.

In both works Wellesz shows a masterly handling of his material. The music is concentrated and supports the action to a remarkable degree. For the Cologne performance the composer had an excellent co-worker in the conductor, Eugen Szenkar, who brought out all the beauty of detail in this difficult work without interrupting the big line. Elsa Förster as *Alkestis* celebrated a real triumph. Unfortunately in both works the scenery left room for improvement, but the works had an unequalled success and the composer with those who were responsible for the productions were recalled again and again by the enthusiastic audience. E. T.

Earle Laros Scores as Conductor

The Easton Symphony Orchestra, Earle Laros, conductor, gave the fourth concert of the season on April 15 at the Senior High School, Easton, Pa., and as usual the auditorium was crowded with subscribers. The orchestra seemed to take a new lease on life and played with a verve and spirit that had not been noticed in previous concerts. In the *Merry Wives of Windsor*, there was a great variety of light and shade, and a traditional yet musical reading was given the Handel D minor concerto for string orchestra. The solo parts were played by the concertmaster, Cien Daniel, Thierry and Schuessler. The introduction to the third act of *Lohengrin*, which had to be repeated, closed the first half of the program. The soloist was Harry Ludley, who chose as his vehicle the *Eri Tu* aria from Verdi's *Masked Ball*. He was very well received and sang *Homing of Del Riego* as an encore. The second half of the program opened with a performance of the Bach-Aubert prelude, chorale and fugue. It is seldom that one hears an orchestra with similar experience and personnel that can do these serious numbers with as much clarity and expression as well as technic. The men seemed to enthuse over the playing of the intricate fugue, and brought the work to a climax that will long live in the memories of those present. As a pleasant contrast, *Reverie* of Debussy was given, and then the third movement of the *Scheherazade*. A stirring performance of Grainger's *Country Gardens* brought the program to a close, and it was conceded by many to be the best orchestral program that the patrons had listened to by an amateur orchestra.

On April 17, the orchestra gave its first concert of the season for the school children from the fourth to the seventh grades. The description of the orchestral instruments was given by Miss Ackerman, and the orchestra played an excerpt from a Haydn symphony and some lighter numbers, much to the enjoyment of the young folks.

Full Salzburg Festival Schedule

VIENNA.—Full details of this summer's Salzburg Festival have just been published. It opens with a Historical Church Concert at the cathedral on August 7, and ends on August 29. Bruno Walter will conduct *Entführung* on August 9 and 20, and Schalk Don Giovanni on August 10 and 22. Alois Mora, from the Dresden Opera, will stage *Entführung* and Dr. Lothar Wallerstein (Frankfurt Opera) Johann Strauss' *Die Fledermaus*, under Walter, also Richard Strauss' *Ariadne auf Naxos*, under Clemens Krauss, for which Oscar Strand from Vienna has made the new scenic mounting. The singers are those of the Vienna Opera, also for Pergolesi's *La Serva Padrona*, led by Schalk and given together with two ballets, Mozart's *Les Petits Riens*, and Gluck's *Don Juan*, by the ballet of the Vienna Staatsoper. The operas and ballets will be given at the Municipal Theater, while four concerts of the Vienna Philharmonic, under Krauss, Schalk and Walter, will be heard at the Festival Theater on August 15, 26, 27 and 29. The orchestra will also collaborate in a concert of the Vienna Männergesang Verein on the morning of August 22; the same chorus will have an à cappella concert on the evening of that day. The chamber concerts at the Mozarteum will be given by the Rosé Quartet, the Woodwind Society of the Vienna Philharmonic, and various soloists. Reinhardt will stage *Everyman* in front of the Cathedral (August 7); Goldoni's *Servant of Two Masters* at the Municipal Theater (August 20), and Goethe's *Faust* at the Festival Theater (August 14). P. B.

Cecil Arden Entertains

Cecil Arden, contralto, recently entertained at her home with a musicale and dance. Herma Menth delighted the guests with selections by Liszt and Godowsky; Mabel Rowland, diseuse, gave some of her own sketches to the delight of everyone, and Miss Arden sang a Spanish group and several Negro spirituals. After the musicale there was excellent jazz music by Jake Porter's Orchestra.

Among the guests were: Mr. and Mrs. F. P. Adams, Mr. and Mrs. Aleinickoff, Paul Bern, Mr. and Mrs. Ralph Bloch, Victoria Boshko, Natalie Boshko Brown and Mr. Brown, Constance Bernstein, Mr. Becker, Mr. Balou, Dorothy Berliner, Mr. Breck, Jack Coles, Vvyn Donner, Anna Duncan, Walter J. Duncan, Rafaelo Diaz, Pauline Desha, Laurence Evans, Leon Gordon, Carl Hovey, Edward Haefter, Celeste Hutzler, Frederick Huber, Dorle Jormel, Mr. and Mrs. Martin Jenter, Pierre Key, William Lamont, Vaughn de Leath, Clare Marden, Wallace Marrgan, Herma Menth, Mr. and Mrs. Marceuse, Billie Marks, Nicholas Muray, Mr. and Mrs. Jay Mellish, Beaulah Livingston, Judge Lazansky, Mr. and Mrs. Gene Lockhart, Mr. and Mrs. MacKeogh, Hertha May, Joseph Obermeyer, Nanine Joseph, Marjorie Ketrick, Mr. and Mrs. Willy Pogany, Charles Recht, Mabel Rowland, Mr. Strong, Mr. and Mrs. J. Campbell Phillips, Mrs. Schubart, Mr. and Mrs. Max Rabinoff, Vilma Sutton, Rhea Silberta, Oda Slobaskaya, Mr. and Mrs. Sherman K. Smith, Nickol Shattenstein, Charles Triller and William Guard.

Henry Hadley Conducts in Chicago

Dr. Henry Hadley was called to Chicago this week to conduct the Chicago Symphony in conjunction with the Chicago Musical College. Mr. Stock was expected to conduct but, due to illness, could not and Dr. Hadley took his place.



"A rich voice of beautiful quality, a purity and elegance of style that represents the highest development of singing."

—Orlando Morning Sentinel.

Frederick Gunster.
TENOR

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Invitation to Voice Teachers of New York and Other Cities



The Guild of Vocal Teachers, incorporated by the N. Y. State Board of Regents, invites Voice Teachers to attend summer conferences on topics pertaining to voice culture and singing—from June 15 to August 15—Chairman of Summer Sessions, Miss Susan Boice, 57 West 75th St., N. Y. City.

Activities toward ownership of a Building for permanent headquarters are progressing. Madame Anna E. Ziegler, President, 1425 Broadway, New York.

Student Presentations by Active Members are being held monthly at Knabe Hall; Chairman, Mme. Melanie Guttman-Rice, 645 Madison Ave., New York City.

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The Guild has formed a Student Auxiliary, Chairman, Mme. Hilda Grace Gelling, 32 West 73rd St., New York City.

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"PLAYS WITH A VIRILITY AND STRAIGHTFORWARD INTENTION THAT MAKES HIS COUNTRYMEN ACKNOWLEDGE HIM WITH PRIDE."

—Los Angeles Times.

IN
AMERICA
October, November
December 1926,
January 1927



Photo by Smart Studio, S. F.

NEW YORK RECITALS
AEOLIAN HALL
December 1, 1926
January 6, 1927

St. Louis Symphony
Orchestra
December 10-11
Etc., Etc.

PLAYED NINE CONCERTS IN SAN FRANCISCO, 1925-26

"Deering approaches his instrument with poise and confidence and, happily, lacks affectation. Deering played throughout with taste and discretion, disclosing always clarity of tone, a facile touch and a nice regard for phrasing."—*San Francisco Herald*.

"These pieces, too, were performed with brilliant technique, musical tone, and deep understanding of their style."—*San Francisco Chronicle*.

"Deering again showed his mastery of the piano, this time adding sympathetic accompaniments to the art he already had shown here."—*San Francisco Call*.

"Deering is a sound and painstaking artist; he has technique; his art is refined and he has the gift of sensibility."—*San Francisco Examiner*.

"Deering played with a technical brilliancy, distinction of phrasing and a dramatic sense of form that belied his straightforward manner."—*San Francisco Chronicle*.

"He read short works of modern French composers with sympathetic appreciation of their musical ideas."—*San Francisco Call*.

"With the final cadenza and coda Deering rose to the height of virtuosity."—*San Francisco Call*.

"Deering plays this music with the authority of understanding. One is tempted to wish he would give a Debussy recital."—*San Francisco Examiner*.

"Deering has, he can pull more real understandable beauty out of modern music than anyone I have heard."—*San Francisco Bulletin*.

"Deering is a stylist; he deals in the full canvas, the broad medium."—*San Francisco Bulletin*.

PORTLAND

"One of the best piano programs of the season thus far both as to interpretation and to musical content, was that given last night by Henri Deering, American pianist."—*The Portland Telegram*.

"He played with a sureness that gave his audience complete confidence, and with an ease bred of thorough understanding of every number."—*The Oregonian*.

"He has a marvelously smooth technique and as much power as any pianist heard here in years, without pounding."—*Journal*.

"He is an artist and plays the piano with extraordinary musicianship."—*Portland News*.

LOS ANGELES

"Henri Deering, the musician, who accomplished the remarkable feat, looks like a successful American business man and plays with a virility and a straightforward intention that makes his countrymen acknowledge him with pride."—*Los Angeles Times*.

NEW YORK

"Musicianship comes first. His program was comprehensive and well chosen. A large audience showed its approval in no uncertain terms."—*N. Y. Evening World*.

"It was in the modern group that Mr. Deering was most interesting. He showed a real sympathy with the composers, an intention to present their music to the best advantage, whether he liked it himself or not."—*New York Times*.

"There is a certain quiet strength about his playing, an unaggressive assurance which seems to imply that though he is not one to make a fuss, still he knows what he is about."—*The World*.

"He showed ample technical skill and polish, excellent phrasing and shading in his contemporary French numbers."—*New York Tribune*.

"His interpretations of Bach and Franck and Chopin revealed a certain mastery of technique which his

more modern group from Milhaud, Poulenc, Delius and Debussy confirmed brilliantly."—*Brooklyn Eagle*.

"He has definite musical ideas, and possesses the technic and interpretative ability to carry them out."—*New York American*.

"Indeed his command of mood and color was at all times admirable."—*New York Evening Sun*.

SEATTLE

"Deering is a brilliant pianist, whose technique, power of expression and keen musical understanding add color to every number given."—*Seattle Star*.

"An unusually gifted artist, possessed of musical insight and technical mastery."—*Seattle Times*.

"He is free of any mannerisms and possesses a magnetism that puts him on good terms at once with his audience."—*Seattle Post Intelligence*.

MEMPHIS

"He allows the piano to speak for him—and the instrument is eloquent."—*Memphis Commercial Appeal*.

Management: RICHARD COPLEY, 10 East 43rd Street, New York City
BALDWIN PIANO **WELTE-MIGNON RECORDINGS**

DETROIT, MICH.

DETROIT, MICH.—April brought all the concert series to an end with one or two extra recitals for good measure. The last two pairs of subscription concerts of the Detroit Symphony Orchestra were but a week apart. For the concerts of April 8 and 9, Lula Mysz-Gmeiner, soprano, was the soloist. She contributed two groups of songs, and was recalled several times. The orchestral numbers were Smetana's Overture to The Bartered Bride; Haydn's London symphony in D major, and the brilliant Polovtsian Dances from Borodin's Prince Igor, Act II, No. 17. Mr. Gabrilowitsch conducted.

For the last pair of concerts, as is customary, Mr. Gabrilowitsch was the soloist playing the Rachmaninoff second concerto, op. 18, in C minor, in his usual artistic and authoritative manner. Mr. Kolar conducted the orchestra and gave the soloist sympathetic support. The program consisted entirely of Russian composers. It opened with the overture to Russian and Lurmlia, Glinka, followed by the introduction to Chowantchina, by Moussorgsky. This first part of the program closed with the colorful suite, Scheherazade, by Rimsky-Korsakoff. At the close of the suite Mr. Gabrilowitsch was recalled many times and presented with a huge wreath. At the conclusion of the program there was the usual demonstration of appreciation. Mr. Gabrilowitsch was recalled and received by the audience and orchestra standing, while the orchestra played a fanfare. After being recalled again the strains of Auld Lang Syne were heard and the audience united in singing it, thus bringing a brilliant and successful season to a close.

For the Sunday "Pop" concert, April 4, Mr. Gabrilowitsch conducted and Clara Clemens was the soloist. A splendid audience greeted them. The program opened with La Grande Pique Russe (Easter overture), op. 36, then came Schubert's Unfinished Symphony in B minor and Weber's Invitation to the Dance, orchestrated by Felix Weingartner. The program closed with Till Eulenspiegel's Merry Pranks, Richard Strauss, played by request. Mme. Clemens sang four songs from the cycle, Marienlieder, Zilcher, in her usual intelligent and artistic manner. Both conductor and the soloist were enthusiastically acclaimed.

For the Sunday afternoon concert of April 11, Mr. Kolar returned as conductor. He chose the overture to Humperdinck's Haensel and Gretel; the Brahms Hungarian Dances, Nos. 17, 20 and 21, orchestrated by Dvorak, and two numbers from Ravel's Mother Goose. Constance McGlinchey, pianist, was the soloist, playing Paderewski's concerto in A minor, op. 17, and Al Fresco, by Herbert. She made a distinctly favorable impression and evoked much enthusiasm.

The closing program of April 18 consisted of request numbers and included the Brahms' Academic Festival overture, op. 30; Gliere's symphonic poem, The Sirens, the Blue Danube Waltz, Strauss; The Prince and Princess from the Scheherazade suite, Rimsky-Korsakoff; two movements from the Peer Gynt suite, No. 1, Grieg; Hungarian Rhapsody, No. 2, Liszt, and Pomp and Circumstance, Elgar. This was the opportunity for the audience to show their appreciation of Mr. Kolar and his fine work. The enthusiasm was great.

Boxes for next season's subscription concerts were auctioned at the Hotel Statler, April 20, and brought an appreciable sum, more than last year. The announcements for next season promise all and more than was given this year, the sixteen pairs of subscription, the weekly Sunday concerts, the series for young people and those for school children, with some afternoon concerts to be given for the benefit of those who live in near-by towns. The educational work will be carried on as usual. It is estimated that at least 25,000 school children had the benefit of free orchestral concerts last season.

April 6, The Lady of Shallott, Charles Bennett's prize winning cantata, was given in the auditorium of the Women's City Club, thus bringing to a close the Tuesday Musicales series of morning concerts. A small chorus; Emilie De-Rochie Quisenberry, soprano; Federal Whittlesey, baritone; Mrs. Edwin S. Sherrill, pianist; Thelma Newell, violinist, and Juanita Dudley, cellist, made up the ensemble, directed by Jennie M. Stoddard. It seemed to make an excellent impression and there were several requests that it be repeated next season.

April 6, Mr. and Mrs. Frank Bishop presented Wanda Landowska in recital at their beautiful studios on Jefferson Avenue.

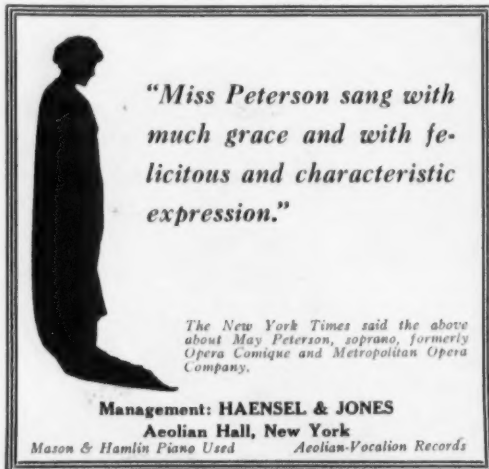
April 12, that splendid choral body, St. Olaf's Choir, appeared at Orchestral Hall. A capacity house greeted it and listened with rapt attention to a program of sacred music. Dr. Christianson is the capable director of the choir. The enthusiasm which greeted the program speaks of a growing taste for good chorus work while the skill shown

in its rendition tells of excellent musicianship on the part of singers.

April 13, Detroit's own fine male chorus, the Orpheus Club, under the direction of Charles Frederic Morse, celebrated its twenty-fifth anniversary in its spring recital at Orchestral Hall. The club has been fifteen years under the direction of Mr. Morse, while Harriet Ingersoll has served as accompanist for a like period. The program was made up of favorites from former programs.

April 17, Naediejda Plevitzkaia, Russian soprano, appeared in Orchestral Hall in recital. Her countrymen, who were there, acclaimed her enthusiastically, but as there were no notes nor translations of any sort, those who did not understand Russian got what enjoyment they could out of her evident versatile and dramatic gifts.

April 19, the San Carlo Opera Company paid Detroit a brief visit giving Humperdinck's Haensel and Gretel in the afternoon and Verdi's Rigoletto in the evening. There was much local interest centered in the matinee as Lois Johnston, a young Detroit soprano, made her debut as Gretel. Miss Johnston's lovely voice has been a favorite for concert work and was at its best here. Her acting was spontaneous and natural, and she seemed perfectly at ease. Beatrice Schalker as Haensel strengthened the favorable impression she has made here. Her voice is admirable and she is a charming actress. Giuseppe Interrante was the father; Rhea Toniolo, the mother; Frances Morosini was the



"Miss Peterson sang with much grace and with felicitous and characteristic expression."

The New York Times said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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witch, Beatrice Altueri the Dew Fairy and the Sand Man. The caste for the evening included Josephine Lucchese, who made a delightful Gilda, Emilio Ghirardini as Rigoletto, Franco Tafuro as the Duke, and Beatrice Schalker as Maddalena. Carlo Peroni conducted both performances, winning several bursts of applause for the work of the orchestra. The operas were given at Orchestral Hall.

April 20, the Tuesday Musicales held its annual meeting and election of officers. Mrs. Samuel C. Mumford, president; Mrs. Marshall Pease, vice-president; Mrs. Robert S. Wells, treasurer; Jennie M. Stoddard, secretary; Camilla Hubel, librarian, will be the officers for the coming year. Mrs. Benjamin F. Mulford and Harriet Story Macfarlane were elected to the executive committee. J. M. S.

Roxas Conducts Carmen

Emilio Roxas is in demand these days with his teaching, accompanying and conducting. On April 25 he was especially engaged to conduct a performance of Carmen, which turned out to be an excellent one, for the Bakelite Company over the radio station WJZ. The cast included such well known artists as Grace Leslie, contralto; Flora Negri, soprano; Joseph Royer, baritone, and Oliviero, tenor of the San Carlo Opera Company.

Mr. Roxas recently organized the Palestrina Choral Society, of which he is director, and at present the singers meet every Tuesday evening in the Roxas studios in Steinway Hall. The formation of this society offers young singers a fine opportunity to become affiliated with many of New York's musical events. Again, those coming under his directorship will have the added advantage of studying the standard classics of opera, oratorio and ensemble singing. Although the society has been in existence but a month, the membership already amounts to forty, and there are still a few charter memberships available. The fee is five dollars a year for the first members and ten dollars for all those

enrolling thereafter. It is planned to give a concert at the Town Hall next October. Further information regarding the Palestrina Choral Society may be obtained from the secretary, Ida Hoyt Chamberlain, 592 Madison St., Brooklyn, N. Y.

Curtis Institute Notes

William E. Walter, executive director of the Curtis Institute of Music, has returned from London, where he secured the services of Reginald Owen Morris, professor of harmony and composition at the Royal College of Music, London, as head of the theoretical department of the Institute-Professor Morris will come to Philadelphia in October.

Mme. Charles Cahier, who is associated with Marcella Sembrich in the vocal department, was the only woman who lectured to the students at the school this season during the course in Comparative Arts. For her subject Mme. Cahier selected the music of the Scandinavian countries, with which she is particularly well acquainted. She illustrated the national characteristics of composers of each nation with songs sung in Swedish, Norwegian, Danish and Finnish. The lecture was enthusiastically acclaimed as one of the most interesting of the entire course.

Mme. Isabelle Vengerova, one of the most popular instructors in the piano department, was the artist at the fifteenth recital given in the school auditorium this season by members of the faculty. Her program was a refreshing departure from the usual, including as it did several works by Russian composers rarely played in public. Theme et Variations, by Alexander Glazounoff, gave the pianist an opportunity to display her facile technique, the variations being highly ornamental and colorful. The B minor sonata of Chopin was finely performed, and played without intermission between the four movements. Other numbers were the seven valse of Brahms and the rhapsodie in G minor; the preludes, poeme and etude of Scriabine; the B minor prelude of Anatole Liadow and the Serge Liapounoff Carillori. Throughout the program Mme. Vengerova exhibited a brilliant technique and excellent interpretative powers.

Sascha Jacobinoff, as the artist at one of the faculty recitals, shared honors at his concert with Lawrence Adler, director of the educational department of the Curtis Institute. In selecting a group of modern compositions, Mr. Jacobinoff included Valse Hongroise by Mr. Adler. The gay melody of the waltz is intermingled with a strong poetic feeling of a more sombre nature, and the effect proved so charming that the applause was stilled only by the appearance of the composer.

The sonata in A flat major, opus 30, by Weber, which is rarely heard, was played by David Saperton at his recital at the school recently. Mr. Saperton is assistant to Josef Hofmann in the piano department. His vigorous breadth of tone was demonstrated in compositions by Kreisler-Rachmaninoff, Sgambati, Liszt and Liszt-Busoni. The program included also a prelude and fugue by Bach; two Two-Part Inventions and six Chopin etudes.

Crooks in Demand from Coast to Coast

"It is little wonder that Richard Crooks, still in his twenties, has a secure place with concert lovers from coast to coast" is the sentiment expressed in the Utica, N. Y., Observer, the critic commenting on the recent concert appearance of the tenor in that city. "There is an exquisite feeling in all that he sings; ringing, clear, pliant, his voice is one not to be forgotten nor to be confused in the memory in recalling concert singers of many a season." Following his appearances as soloist in the Pittsburgh, Kans., Spring Music Festival, which closed on April 30, the tenor left for Hamilton, Canada. On May 22 he will sing the title role in Lohengrin at the Ann Arbor, Mich., Festival. Dates for the fall are rapidly coming in for this popular young tenor, already announced are appearances with the Philharmonic Society of New Orleans, soloist with the New York Friends of Music Society in their presentation of Beethoven's Missa Solemnis, recitals in Birmingham, Ala.; Danbury, Conn.; Evansville, Ind.; Newburg, N. Y., and Erie, Pa. Incidentally, Mr. Crooks has scored so substantially this season in South Carolina, Alabama and Mississippi, that next season he will have a comprehensive tour south of the Mason and Dixon Line.

Mildred Dilling Presents Pupils in Recital

On May 1, Mildred Dilling, harpist, presented her pupils in a recital at the home of Mrs. William Emerson Peck of New York. Those appearing on the well chosen program included: Rosemary Evans; Irma Ruth Vonnegut, Marion Slattery, Mary Platz, Mrs. Thomas Allen, 3rd, Claire Luger, Elizabeth Kalk, Suzanne Stone, Crissie Tonetti, Mrs. Raynor (pianist), Helen Clapham and Gertrude Hopkins. All played well and reflected credit upon their talented teacher.

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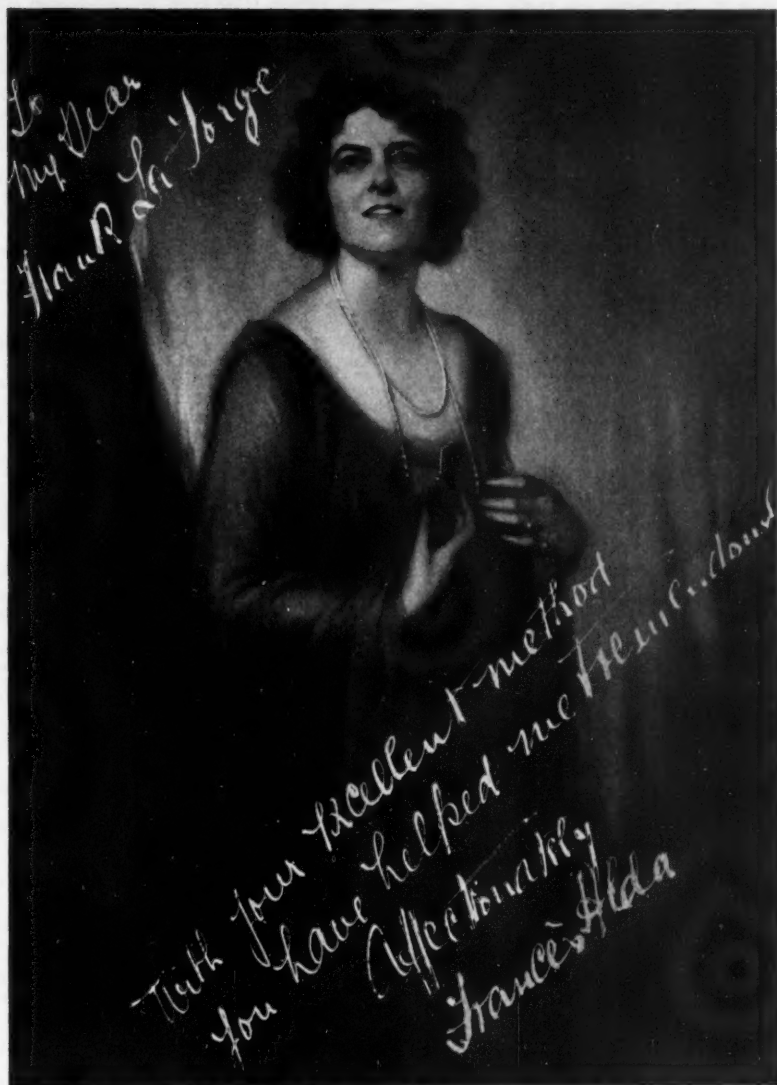
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writes:

182 West Fifty-eighth Street, New York,
February 23rd, 1926.

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70,000 HEARD METROPOLITAN OPERA IN CLEVELAND

CLEVELAND, OHIO.—Another Metropolitan opera season has come and gone and once more Cleveland is confident that the Mid-West is evincing an interest in music as great as that shown in any other portion of the country. A total of 70,000 attended the ten-day spring festival in the great Public Auditorium and made it the most successful operatic season the city has yet had.

Beginning with a double bill, Monday night, April 26, the eastern songbirds presented La Cena Delle Befte and Pagliacci before a crowded and enthusiastic house. Singing in the former, which was conducted by Serafin, were Alda, Gigli, Tibbett, Dalossy, Wakefield, Anthony, Bada, D'Angelo and Pico, and Cleveland seemed to take the Giordano opus to its heart, regardless of the fact that eastern critics found it none too acceptable, from a musical standpoint. The applause after each act was thunderous, with Alda, Gigli, Tibbett and Dalossy scoring personal triumphs. The cast for Pagliacci included Bori, Martinelli, Meader, Pico and Mario Basiola, a newcomer to the city, who brought down the house with his expert rendition of the Prologue. Bori gave us an interesting and different interpretation of the amorous Nedda and Martinelli stopped the performance for a while with his singing of Vesti la Giubba. Papi conducted the work.

Boris Godunoff, on April 27, gave the city an opportunity to applaud the popular Chaliapin, who seemed in excellent voice and in the best of spirits. His portrayal of the soul-tortured Czar, familiar to all lovers of opera, was the same as always; human, realistic, compelling in its pathos. Tokaty was Dimitri; Telva, a sweet-voiced Marini, and other roles were sung most satisfactorily by Hunter, Guilford, Flexer, Rothier, Wakefield, Ananian, Bada, D'Angelo and Pico, while Conductor Bamboschek gave a stirring reading of the beautiful score.

PONSSELLE A GREAT FAVORITE

Rosa Ponselle's first appearance, in Gioconda on April 28, was the signal for extended applause and prolonged greeting to this favorite dramatic soprano, who gave her usual fine performance of this none-too-plausible role. Merle Alcock scored as La Cieca, Lauri-Volpi won an ovation by his singing of Cielo e Mar in the second act, and Danise made a commendable Barnaba. Telva sang exquisitely the part of Laura, and others in the cast were Mardones, Gabor, D'Angelo, Altglass. Maestro Serafin—the only conductor who was forced to take his bows from the stage during the season—conducted with rare spirit and animation, and the Dance of the Hours in the third act caused such volleys of applause that the action of the piece was held up for a while.

Thursday night's performance of Romeo et Juliette, with Bori and Gigli as the tragic lovers of Verona, was a thing of delicate beauty and lyricism such as is seldom seen on the operatic stage. Voices, orchestra, sets, everything, were perfect, and all blended together in giving us one of the

loveliest presentations it has ever been Cleveland's good fortune to see and hear. Hasselmans was at the desk for this opera, and shared honors with the singers, among whom were Louise Hunter, who made a vivacious and striking Stephano; Tibbett, the convincing and full-throated Mercutio; and Rothier, singing the role of Friar Laurent in beautiful style.

New to Cleveland was Samson et Dalila on Friday night, April 30, and from all appearances, Cleveland accepted the opera as a very desirable addition to the mid-western repertory. Julia Clausen was excellent as the Philistine siren, singing with exceptional beauty and finesse, and Martinelli brought tears to the eyes with his poignant interpretation of the bobbed-haired strong man brought low. Scenically the opera was outstandingly good, and Hasselmans again provided a most moving orchestral accompaniment. The ballet with Lillian Ogden as premiere danseuse, scored in the last scene, and the opera fared well in the capable hands of Danise, Ananian, Rothier, Bada, Altglass and Reschiglian.

TALLEY'S DEBUT

Saturday, of course, was the big day of the entire engagement, for this was the day when Marion Talley burst forth in all her adolescent glory to shine on the wondering mobs that filled the hall to overflowing. For this matinee, 500 extra seats were put in, and trains brought scores of people from all parts of Ohio and even farther. The youthful Talley did not disappoint the mob, although some of the hard-hearted critics insisted that the young lady was scarcely ready for the position of prima donna in the world's leading opera house. Be that as it may, she was sweetly appealing in Lucia, and her girlish simplicity quite won even those cynical ones who were adamant in refusing to regard her as the greatest singer in contemporary life. Lauri-Volpi, as Edgardo, almost succeeded in taking away the honors for a while, with his opulent voice and suave acting, and De Luca was the finest Sir Henry ever seen in these parts. Serafin was the ever-capable conductor, and altogether, it was a gala affair.

Saturday night was another double header, consisting of La Boheme and Cavalleria Rusticana, with Papi and Bamboschek as conductors. The former opera was perhaps the most pleasing work given in the entire season. At least, so it seemed to the writer, who has never seen a more wistful, convincing presentation of the charming Puccini opera. Again we had Bori and Gigli as the lovers, and never have their voices melted more exquisitely, nor has their excellent acting been more moving. Coupled with that, there was the adorable minx, Louise Hunter, as Musetta, playing her second act scene with inimitable verve and brilliancy; and Scotti was Marcello, giving a magnificent portrayal of the character. Others in the cast were Pico and Didur as the other Bohemians, and Ananian as a most amusing Alcindoro. The

second act scene, at the Cafe Momus, was one of the loveliest scenes ever staged here.

Rosa Ponselle sang Santuzza in the second opera of the evening, winning fresh praise for her capable interpretation and golden voice. Tokaty was Turiddu, Wakefield was Mama Lucia, Alfio was well played by Basiola, and Dorothea Flexer, one of the youngest members of the company, sang Lola for the first time, doing it in admirable style, both vocally and histrionically. The management reported that gate receipts for the three performances on Saturday amounted to \$60,000, and that a crowd of 17,000 attended the matinees and evening performances together. This is record making, in Cleveland.

Rigoletto, on Monday night, May 3, was another sell-out, with 8,600 in the audience to greet Galli-Curci as Gilda. Lauri-Volpi was the Duke, and incidentally, he bids fair to become Cleveland's favorite operatic tenor. De Luca won his customary ovation for his excellent characterization of the poor jester, and Telva was warmly applauded for her singing of Maddalena, while Didur was a good Sparafucile. Serafin conducted.

CHALIAPIN IN DON QUICHOTTE

Chaliapin appeared again in Don Quichotte on May 4, and played to a vastly interested audience. Even Cleveland agreed that the music of Massenet's old age was not exactly startling; but it was the superb acting of the great Russian giant that swept everything else before him and fooled one into thinking that the opera was really worth doing. Florence Easton made her only appearance of the season as Dulcinea, singing expertly, as always; and De Luca, as Sancho, shared the honors with Chaliapin, for his most delightful performance. Hasselmans again conducted, doing the best he could with the arid music. Incidentally, the sets for this opera delighted the audience, and the ballet in the fourth scene was vigorously applauded.

Aida was saved for the final performance, Wednesday night, May 5, and as always, was a veritable triumph for all concerned. It was an all-star cast, including Ponselle, Martinelli, Clausen, Mardones, Basiola, Paltrinieri, D'Angelo and Robertson, with Serafin wielding the baton, and a stage crowded with well trained choristers and "supes." There were prolonged demands for encores, great and sustained applause after each aria, and a general tendency to bemoan the fact that so worth while an opera season had to come to an end.

However, Philip Miner, treasurer of the local committee on the Metropolitan engagement, assures us that the troupe will come again next year. "Now that we have proved beyond a doubt that Clevelanders love opera and are ready to support it," he says, "we shall see great things in the future."

E. C.

National Opera Club Choral Gives Opera

The Purple Peacock, comedy opera in two acts, words and music by Carl Fiqué, was given for the first time in New York on May 4, at the Barnard Club, by the National Opera Club Choral, under the direction of the composer. The bright and fresh music, the humorous dialogue and becoming costumes, as well as the capable singers of the choral, all provided enjoyment to the large audience. Katherine Noack Fiqué was the star performer, appearing in attractive Hungarian costume, singing and acting with brightness and effect. Bernard Rosenzweig and Arthur Bauer had important parts and did them well, while Eugene Bishop and Gertrude Neal were very commendable. Beatrice Fritz was a comely Young Man About Town, and Margaret Rubel excellent as a comic opera singer. Others concerned were Eugenie Lahm, Ruth Malley, Mathilde Radlauer, Claude W. Angel, Gunnar D. Freden, Robert W. Bruce and Misses Becht Smith, Ethel Miller, Browne and Ermina Miller. The scene of action, Greenwich Village, offered opportunity for skits, gags and topical songs. Conductor-composer Fiqué must have been pleased with the reception of his work.

Between acts Mme. Von Klenner, guest of honor, introduced herself with a purple peacock fan which she brought from Delhi, India; alluded to her "greatly beloved friends, the Fiqués"; told of her recent journey to Syracuse, Rochester (where she heard opera scenes performed at the Eastman School), Erie, Pa., and Cincinnati, hearing the new opera, Castle Agrazant.—She announced her appointment as a musical advisor for the Conneaut Lake, Pa., summer school of music, and will spend several days weekly there and at her own school at Point Chautauqua, N. Y. She called attention to the \$1,000 prize, being the opera scholarship offered by the National Opera Club; mentioned thirty new members obtained by her in Cincinnati, as well as sixty-six obtained by her on the Steamer Carinthia. Mathilde Radlauer and Abbott Oberndorfer were assistant managers; Mary Johnson Smith, chairman of the choral; Claude W. Angel, secretary, and Mrs. Joseph Gutman, chairman of reception. Dancing followed the performance.

Rose Florence Sails

Rose Florence, San Francisco soprano, sailed May 14 on the S.S. Carmania on her way to Paris, where she is scheduled to give a recital (her second one in the French capital) at La Salle des Agricultures. Following this she will go to Milan for two weeks and then Geneva will be visited for the purpose of studying with her old teacher, Leopold Ketten of the Conservatoire. Mme. Florence will return in August to resume her classes about September 1. She will be heard in Paris by three of her pupils who are present travelling abroad, one coming all the way from Germany for the recital.

Prior to leaving San Francisco on May 1, Mme. Florence taught up to the last moment, presenting her pupils in a closing season concert (the third annual one) in the Gold Ballroom of the Fairmont Hotel on the Thursday before and giving a final concert over station KGO on Friday night.

Harry Colin Thorpe Pupil Pleases

Ida St. John Evans, soprano, has recently won new laurels in two productions sponsored respectively by the American Legion and the Woman's Club of New Rochelle. The first was the seventh edition of the American Legion Folies, in which Miss Evans took a leading part. The local press stated that "the most enjoyable items on the entire bill were the songs of Ida Evans, whose voice is remarkably mellow and possessed of unusual range." Regarding Miss Evans' appearance with the Woman's Club, press comment mentioned her "clear and well controlled voice." Miss Evans studies and coaches with Harry Colin Thorpe.

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PICTURE MUSIC

By CARL E. MILLIKEN

Excerpts From an Address At a Meeting of the National Supervisors of Music, Detroit, Mich.

I represent an industry which is interested in music. When the Motion Picture Producers and Distributors of America, Inc. was organized, the purposes were written as follows: "To establish and maintain the highest possible moral and artistic standards of motion picture production; and to develop the educational as well as the entertainment and general usefulness of motion pictures."

Under that last clause I take music to come, for the motion picture can be useful to music, and I pledge you that all we can do to make it useful to music shall be done.

The motion picture industry is a great, new industry, which has scarcely passed the age at which boys become men, and yet it stands already in fourth place in the ranks of American businesses. In this country of ours there are today 20,000 motion picture theaters. And to these theaters twenty million persons are going each day in the year. Twenty million persons, more than one-sixth of our population—a mass gathering of the masses elsewhere unequalled! And these twenty million people are hearing in these twenty thousand theaters music, good music. Orchestras ranging in size from seventy-five pieces down to three are playing in the larger ones. Organs are playing in thousands of them. Pianos are being thumped in others, but in practically every one, I am tempted to say in every one, some music is being played.

Only the other day I glanced through the scoring for two current pictures—Irene, and The Road to Yesterday. Thirty-six themes were used by this particular director during the showing of Irene, among them The Blue Danube Waltz, Old Irish Melody, Alice Blue Gown, selections from Princess Pat, Mendelssohn's Spring Song, June Brought the Roses, Mendelssohn's Midsummer Night's Dream, Grieg's Carnival and others.

For The Road to Yesterday, ninety-six cues were used by the director, such themes as the Intermezzo from Cavalleria Rusticana, Largo by Handel, Hall of the Mountain King, Prelude to Cyrano, and excerpts from Schubert's Unfinished Symphony being employed.

Not all music is of the same quality of course. There is a music which rises from the souls of men to reach the souls of other men, and there is a music which beats a tom-tom appeal to the lower instincts. There is, in other words, noble music, nobly done, and music basely wrought and conceived. But I also know that the tendency and the rule in the motion picture theaters has been to play a music of which you may well approve—music which the masses cannot and do not and will not hear otherwise.

The time has passed, or is rapidly passing, when a piano or a player piano or an organ may send forth inappropriate tunes. I remember the pianist who used to play jangling tunes that had no connection with the mood of the picture, but she is fast disappearing. Once she might have "gotten away with it," as we say, but not today.

I recall one amusing instance of those days. The scene was flooded with tears. A poor, old, gray-haired mother was dying. Her children were grouped about her bed. They had come to her from a dance and were in their evening clothes. A few minutes before they had been dancing, happy; now all was changed—all but the pianist who was lost in watching the picture. Her mind and her heart were at the death bed, but her fingers still played There Are Smiles That Make Us Happy, There Are Smiles That Make Us Blue.

Nowadays almost every can of film that is sent to a picture house is accompanied by a so called thematic sheet. This sheet suggests to the orchestra director or organist familiar bits of music and tells him exactly how long he should continue playing each selection. For instance, the heroine takes her place at the head of a group of dancers and the orchestra rightly plays Paderewski's Minuet, or some other such musical elegance.

I do not know how much money is being spent on music in the motion picture theaters. The figures must be great, however. In the larger cities practically every first class theater has a large orchestra with a leader of known ability. Good musicians are employed and more would be employed if more were obtainable. The cost of music is one of the theater's greatest items of expense.

There is not a producer today who does not feel the need of good music and who does not know that good music can help or spoil a picture in no small degree. You have only to sit through a picture "cold," as we say in the industry, that is in the projection rooms of the companies, to realize how important music is to the proper reaction of spectators of a photoplay.

It has been only in the last few years that we have become aware of the really tremendous importance of motion picture music and it has been from the outside, from thoughtful music leaders not connected in any way with the motion picture industry, that attention has been directed to the contribution of the theater in increasing musical appreciation and raising musical tastes.

John Philip Sousa, the noted bandmaster, has been one to recognize the contribution and to give voice to his findings. "The motion picture theater," he says, "has been of in-

calculable benefit in spreading the love for music. Nowadays no picture is complete without a good musical score composed both of popular and of classical pieces, to suit the theme of the picture. This has created an amazing taste for music among the theater goers who see motion pictures. Before motion picture theaters, especially the big ones with their large and splendidly conducted orchestras, came into vogue, I doubt if 100,000 people a week heard orchestral music in this country. I really believe that it is this taste for music that has developed in the motion picture houses which has paved the way for the tremendously successful reception given to the radio, and radio problems."

You meet the child chiefly in the schoolroom, but that is only one side of the child's development in education. He is in school, remember, but six hours, and he is away eighteen hours. In the school he learns much, but on the outside, in the hours of recreation, he also learns much. I am tempted to say he learns more. And there has never been a time when amusement and recreation have been so much considered as they are today. Entertainment, it has been found, correlated with education, strengthens both.

The ideal theater aims to be educational as well as recreational. The theater is as much a part of the community life as the school and the church, and its aim is to serve, even as the aims of the school and the church are to serve. This desire to give educational as well as entertainment value to the youth of America is particularly true of music.

The movie audience today is fast realizing that mood and music must be the same, and they are quick to resent intrusions and errors. In addition, music, through the use of it in motion picture theaters, is coming to have a place for itself in the theater. Unfortunately an unwarranted and entirely groundless stigma often attaches itself to those compositions to which we apply the term "classics," and that stigma is one of dullness brought about by a mistaken idea that we cannot understand "high brow music." For some reason people are prone to look upon a composition which bears the name of a venerated composer as something necessarily tedious. Because of this feeling many of us go through life missing much of the joy and happiness in good music.

It is in the scattering of this false belief and in the awakening of the consciousness of men to the fact that because a musical selection is a classic it is not necessarily tiresome, but on the other hand it is a classic because it is a very interesting, pleasing and thrilling composition, that you can help the motion picture theater plays to become an important part for good.

As the sense of moods develops and as appreciation for good music increases, the mechanical music in the theaters will decline, and more and more musicians, trained in moods as well as in technic, will be employed. As a matter of fact, I believe that the time is coming when the conservatories and the colleges of this country will be giving technical training for motion picture theater musicians, just as courses are now being given by some colleges in other phases of the industry's activities and just as the industry itself is conducting training schools for actors.

The community value of music in the motion picture theater is inestimable. In the theaters you reach the masses and in many communities the only gathering place for the masses at all is in the motion picture theaters. Concerts draw some families; public band concerts do induce a few families to leave home; certain symphony orchestras are patronized by some of the people; opera is confined to New York, Chicago, and a few of the larger cities; light opera is available in some cities but not enough. The motion picture theater is the only place in which the masses are largely represented.

Many theaters have adopted a policy of having community singing during the performance. Words of the songs are flashed upon the screen and the organist or the orchestra plays while the audience sings. I have been present, just as I know you have, when the audience joined wholeheartedly in this community singing after the first few shy moments had passed.

At a Saturday Morning Movie for boys and girls a few months ago in Atlanta, there were several hundred children present—about a thousand I should say. The organist played and then the words of the songs were flashed upon the screen, and those children stood and sang. It was an inspiring sight and a thrilling one, and I could not help but feel that a wonderful opportunity lay in wait for someone with vision enough to take advantage of it. Community singing on a nation-wide scale in the motion picture theaters of America—think of it! Twenty million Americans singing together every day—made happier, washed of the dust of everyday living.

Recently I heard a most thrilling story of how a theater in Boston developed under the influence of music furnished by its patrons. This theater, it seems, drew its patronage from a foreign element in Boston—an element which had a wide diffusion of blood and taste. As a result of these differences, fighting was not uncommon. I mean fighting in

the strictest sense of the word—bricks, stones, sticks, clubs, fists, and epithets were familiar forms of address.

At last the management hit upon the happy plan of providing musical outlets for these people. Choruses were formed and the belligerents became friends in the chorus. Before long the neighborhood was coming to hear the boys and girls sing. A new attitude developed and peace reigned. The fame of the theater spread and soon all Boston was coming. The house developed along with the rest, and at last became one of the show places, nationally known as a leading theater. A miracle had been wrought by music.

That story might well be repeated, in lesser degree of course, in many theaters.

The General Federation of Women's Clubs decided to conduct a national music memory contest in conjunction with the motion picture theater and the radio broadcasting stations. The Federation felt that the masses could be reached best through the theaters and planned for its Music Week contribution in this way. Fifty selections known generally as popular classics were chosen by Mrs. Marx E. Oberndorfer, music division chairman of the General Federation, and these will be played in the theaters before and during the contest. An essay will be written by the children, in addition, and the winners taken to Atlantic City for a national contest in June.

One of the real values of this sort of training in musical appreciation is that the music is an unconscious influence on the listener. He is absorbing it in a lasting way. The picture shown conscripts the eye to make vivid the impression of the ear, and two senses therefore are used instead of one.

You know better than I that America is awakening to music—to good music. No longer can we be called a nation without music. The war perhaps aided this development. The radio certainly has. The radio reaching the homes is doing a splendid work and will continue to do a splendid work, just as the phonograph before the radio did its work.

In order to keep in step with the musical re-birth and to be ready for it, America must become a nation of good listeners. We have studied, we play, we teach music. Can we not now move on, not only to making listeners, but also listeners of increasingly better music?

Following such hopes as we have sketched and with the constant improvement and the increasing number of great pictures, motion picture theater music necessarily must also improve. The members of the Motion Picture Producers and Distributors of America are determined that pictures shall be of the very highest standard in every way, and the music must fit that standard.

We have a great opportunity here, for a nation of music lovers will necessarily be a happy nation. Music is the mediator between the spiritual and the sensual life, and is the harmonious voice of creation.

"We love music for the buried hopes, the garnered memories, the tender feelings it can summon at a touch," says Landon, while Martin Luther adds: "Music is a discipline and a mistress of order and good manners; she makes the people milder and gentler, more moral and more reasonable."

Casella's Ballet Has Dresden Premiere

DRESDEN.—Alfredo Casella's ballet comedy, La Giara, has just had its Dresden premiere. The story is based on a novel by Pirandello and deals with a jug in which a peasant is confined on the island of Sicily. Eventually the jug breaks and the peasant is released. There are humorous peasant scenes in the buffa style and the dances are of the regulation ballet type. Following so closely upon Kurt Weill's Protagonist the work fell rather flat; it had a kind but unenthusiastic reception.

There have been a number of excellent guest performances at the opera recently, the most noteworthy being that of Grete Stuckgold as Elizabeth in Tannhäuser. An interesting premiere is promised for the near future, Alfred Schattmann's new opera, The Monk's Wedding.

Stephan Frenkel, brilliant Polish violinist, has repeated his Berlin success here with Artur Schnabel's sonata for violin. The work has already been discussed in this paper, so I shall only mention the facts of its having made an almost popular appeal with its passion, inspiration and high spiritual quality. Frenkel, as the interpreter of such an exacting work, covered himself with glory.

In an evening devoted to Slavic composers, Eduard Moerike brought out Panscho Wladigeroff's Traumspiel Suite, incidental music to Strindberg's drama of that name. A certain lack of creative ability was more than offset by this young composer's evident gift for color effects.

Another interesting evening was provided by Edward Bredshall, a young pianist whose fine interpretations of Liszt, Schubert and Cesar Franck were enthusiastically acclaimed.

Inez Barbour to Sing Resurgam

Inez Barbour, soprano, has been engaged to sing Henry Hadley's Resurgam at the Academy of Music in Philadelphia with H. G. Thunder and his chorus on May 19. Miss Barbour created this part at the Cincinnati Festival, for which the work was written, and has since sung it at a Worcester Festival and with the London Choral Society and London Symphony.



The famous climate of Seattle with its beautiful mountain, sea and lake scenery is attractive to the Eastern student who wishes to combine travel, vacation and work. Week-ends are spent in sight seeing motor trips to Mt. Rainier, Snoqualmie Falls and other beautiful mountain resorts; boat trips to the quaint English city of Victoria and around the lakes make a recreation thoroughly enjoyable.

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INDIANAPOLIS, IND.

INDIANAPOLIS, IND.—The Indianapolis Matinee Musical presented on the evening of April 7, the annual night of opera as the closing big event of the season. The program included the Card Scene from Carmen; the ballet, Walpurgis Night, from Faust; and Cavalleria Rusticana with a few short cuts. The operas were under the stage direction of Helen Warrum Chappell, the ballet under the direction of Mme. Leontine Gano of the Metropolitan School of Music and the orchestra under the training of Jeannette Orloff. In the Card Scene from Carmen, Mrs. J. W. Hutchings took the title role; Mrs. Edmund Emery that of Frasquita and Mrs. Chas. Fitch that of Mercedes. The ballet, Walpurgis Night, was well staged by Mme. Leontine Gano. The solo dancers were all interesting, but the Debauchery, danced by Doris Llewellyn, was exceptionally well done. Kenneth Gano, however, was the outstanding artist of the evening. His dancing was that of the experienced professional. In Cavalleria Rusticana, Helen Warrum Chappell as Santuzza was splendid. She has great ability as an actress, at the same time being the possessor of a lovely dramatic voice which she handles admirably. She was splendid in her role. George Kadel as Turiddu was equally fine in his part. His full rich voice charmed his hearers. Mrs. Fenstermaker as Lola and Mrs. Glenn Freirmood as Mama Lucia took their parts well. Cavalleria Rusticana was the decided hit of the evening. The orchestra conducted by Hugh McGibney and trained by Jeannette Orloff deserves no small mention in the evening's entertainment. Their playing was extremely colorful, supporting the singers well. The ensemble was also good.

On April 8, the Federation of Indianapolis Public School Teachers closed its season of concerts with a program presented by the Cleveland Symphony Orchestra, under the direction of Nikolai Sokoloff. The program, a popular one, included the prelude to the third act of Lohengrin; the Tchaikovsky sixth symphony; Ernest Schelling's A Victory Ball; Liadoff's tone-poem, The Enchanted Lake, and a group of Russian Dances from Borodin's Prince Igor. The orchestra played with extreme brilliance and with an abundance of color. Mr. Sokoloff does things admirably and in a truly effective manner. The orchestra is well balanced, the winds giving just the proper body. The cello section is particularly good.

The Indianapolis Maennerchor presented Mme. Mys-Gmeiner in a song recital at the Academy of Music, on April 11. The program was made up of songs from five of the classicists—Schubert, Schumann, Loewe, Brahms and Mahler. Of particular interest were the Loewe Ballads, Herr Orlaf, Irrlichter and Edward, for we seldom have the opportunity of hearing these creations. One reason is that they demand a large range and a large technic. Mme. Mys-Gmeiner is the possessor of both, so that she was able to give a splendid performance. Her voice is powerful and dramatic, and well adapted to lieder singing. The program was an extremely enjoyable one.

The last Friday afternoon program of the Matinee Musical was given by its active members. Those participating were Louise Schellschmidt-Keohne, Alberta McCain Gaunt, Helen Harrison Glossbrenner and Helen Harrison in a harp ensemble; Evelyn Baker, soprano; Maude Custer, violinist; Frances Johnson, soprano; Isabel Parry, pianist, and Ferdinand Schaeffer, Cleon Colvin, Thelma Rubush and Maxine Ferguson in a violin quartet. Miss Custer, one of the younger members of the Musical, played particularly well. She has a full rich tone and a good technic. Mrs. Johnson, one of the city's leading sopranos, sang delightfully. Mrs. Johnson has a charming voice, so clear and bell-like. Isabel Parry, another of our best musicians, played with excellent musicianship. Miss Parry possesses a large technic. This program was the most successful given by the active members this season.

Recently, Rudolph Reuter, concert pianist, gave the last of his series of twelve lecture-recitals. Virtuosity was his subject. Mr. Reuter played the difficult Brahms-Paganini variations, other numbers by Bach, Chopin, Liszt, Schumann, Debussy, Rachmaninoff and others. Mr. Reuter possesses an astounding technic and sound musicianship. Needless to say he is an artist of the front rank.

Lillian Adams Flickinger, soprano, and Jeannette Orloff, violinist, gave a joint recital on April 2. Mrs. Flickinger has a fine lyric soprano voice. Her careful and correct reading of the various composers' works proved her a thorough musician. Miss Orloff in her numbers showed great ability. She has an exquisite tone, character to her playing, and creates the atmosphere one enjoys, carrying her audience with her in to the realms unknown. M. H.

Clara Clemens to Give Joan of Arc in Paris

Clara Clemens, daughter of Mark Twain and wife of Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, who on April 23 made her stage debut in the title role of her father's play, Joan of Arc, at the Walter Hampden Theater, New York, has received an invitation from the French Government through the Société des Femmes de France to present the drama in Paris on Bastille Day, July 14. The invitation from the French society is regarded as a high compliment to the American artist and an official appreciation of Mark Twain's book Recollections of Joan of Arc, and his daughter's present stage portrayal of the historic maid.

Rolf de Maré, European impresario has begun negotiations with Ernest Briggs, Mme. Clemens' manager, for the presentation of Joan of Arc abroad. He has offered the Theatre Champs d'Elysées for the performance and placed its entire resources at the disposal of the American manager. According to present plans, Mme. Clemens will sail early in June, accompanied by Ossip Gabrilowitsch, her husband, and members of the cast that recently appeared with her on Broadway.

"Clara Clemens' superb interpretation of the Maid of Orleans is undoubtedly one of the most notable artistic events that has occurred to help cement the friendship of France and America," said Mme. Carle Polieme of the Société des Femmes de France in extending the invitation. "Mark Twain rendered a great service to our Republic in recording so effectively the story of St. Joan. His daughter's performance has thrilled New York and deserves also the applause of our own patriots in Paris. Hence the invitation to Mme. Clemens. We hope she can accept it."

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PHILADELPHIA, PA.

PHILADELPHIA, PA.—The Philadelphia Orchestra, under Leopold Stokowski, presented a fine program for the concerts of April 23 and 24, and for the final Monday evening concert, April 26. The opening number, the overture to the Flying Dutchman, by Wagner, was given a spirited reading, with the distinctive themes well-marked and the unrest of the sea so faithfully portrayed. There followed the sixth symphony by Sibelius, played for the first time in America at this time. Although some of the dreary bleakness which characterizes the other symphonies of Sibelius was evident here, there was much of vital interest and beauty. Further hearings will no doubt reveal other beauties of construction and content. The exquisite Romeo and Juliet overture fantasy by Tchaikowsky received an excellent reading and interpretation, arousing the audience to pronounced enthusiasm. La Nuit de Mai by Rimsky-Korsakoff (also heard for the first time here) proved interesting in its rollicking folk tunes and pleasing melodies. Dr. Thaddeus Rich conducted this number at the Saturday evening concert and received a real ovation. The program closed with the Polovetzki Dances from Prince Igor by Borodin, which were also splendidly played. Due to Stokowski's illness, Dr. Rich conducted the entire program Monday night, and was received most cordially.

La Scala Grand Opera Company closed its season with an admirable performance of Aida, at the Metropolitan Opera House on April 24. Eduardo J. Gaviria as Rhadames and Rocco Pandiscio as Amonasro carried first honors in the performance. Their voices and dramatic ability were fine. Mr. Gaviria scored a marked triumph in his singing of the Celeste Aida, and both did especially fine work in the Nile scene. Fidelia Campagna as Aida was also good, although some other parts in which she has appeared seemed to fit her better. She is a splendid actress and her voice is high and powerful. Beatrice Eaton displayed a good voice as Amneris, as did Eugenio Sandrini in the part of Ramfis. Others appearing to advantage were Puigi Dalle Molle, Josephine McNamara and Giuseppe Cavadori. The chorus of priests was especially good, and the stage management much better than at the preceding opera. Clarence Nice conducted well.

A charming recital was given in the Musical Art Club by Mary Miller Mount and Elizabeth Gest in music for two pianos. These two artists, so well-known in musical circles, played beautifully together. Their numbers included the difficult variations for two pianos by Sinding, the enchanting Country Dance by Nevin, Andante Cantabile by Schutt and a Valse and Romance by Rachmaninoff. All were played with a keen musical insight and fine tone. The applause was so insistent at the close that they repeated the Nevin Country Dance, to the marked enjoyment of the entire audience. The assisting soloist was Edna Cook Smith, mezzo-contralto, who sang the Verdi aria, O Don Fatale, and songs by Tchaikowsky, Schumann, Kramer and Martin. Mrs. Smith has a powerful voice and displays splendid dramatic feeling. In response to the applause she sang the ever appealing Danny Boy. It was a delightful program, following which tea was served.

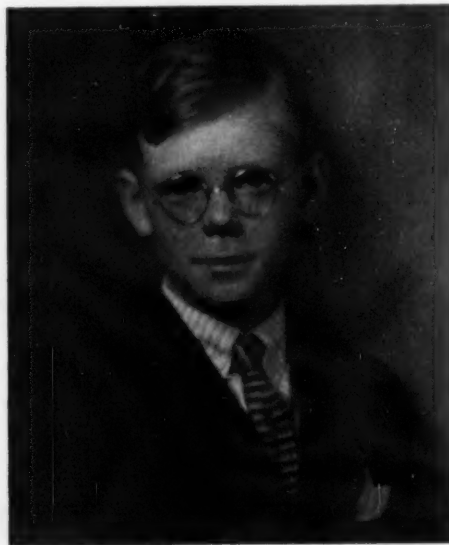
The concert given in the Wanamaker Store, on April 28, by the Philadelphia Orchestra, Leopold Stokowski, conducting, Efrem Zimbalist, violinist, and Charles M. Courboin, organist, was attended by one of the largest audiences that could probably be assembled in any one place in Philadelphia, as it was estimated that there were more than 15,000 present. This concert was to afford the public an opportunity of hearing the Rodman Wanamaker Collection of violins, violas and cellos. Tchaikowsky's 1812 overture was the opening number played by the orchestra and organ. It was an impressive performance. Efrem Zimbalist, playing the famous Stradivarius Swan, gave a fine interpretation of the Mendelssohn concerto in E minor, accompanied by the orchestra. Later, he played the Chopin nocturne in B major (arranged by Wilhelmj), a Chopin Waltz (arranged by Spalding), and introduction and tarantella by Sarasate, with piano accompaniment. His artistry is so well-known that comment is superfluous. Suffice it to say that he played as beautifully as usual and displayed the exquisite tone of the instrument to the best advantage. He granted a pleasing encore in response to the prolonged applause. The Mendelssohn octette in E flat was played by Thaddeus Rich, offering the Joachim Stradivarius; Alfred Lorenz playing the Dancla Stradavarius; David Dubinsky playing the La Chesnaie; Irving Bancroft playing the Montagnana; Samuel Lifschey playing the Guadagnini viola; Sam Rosen playing a Goffriller viola; Hanns Pick playing a Tecchler cello, and William A. Schmidt a Ruger cello. The closing number was the majestic Bach toccata and fugue in D minor by orchestra and

organ. The organ was even more effective in this than in the opening number. A beautiful concert which gave pleasure to each of the thousands attending.

The Philadelphia Music Club, at its final meeting of the season on April 20 in the Bellevue-Stratford, presented what was conceded to be one of the most unique and interesting of the fine programs offered during the season by this progressive club. With the exception of one group of songs, superbly sung by Elizabeth Harrison (with Helen Boothroyd Buckley accompanying), the entire program consisted of piano music. There were eight baby grand pianos on the stage and the opening and closing numbers were played by an octet consisting of the following: Margaret MacDowell Coddington, Mary Deeter, Estella Mayer, Ruth Nathanson Schoenberg, Eleanor Fields, Abram Shefter, Evelyn Tyson and Dorothea Neebe. The compositions were Le Tourbillon Valse Brillante by Mattei and Schubert's Military March. Many of the audience were heard to remark that the ensemble was excellent. A quartet, consisting of the first four of the octet, was heard in Menuet De L'Arlesienne by Bizet and the Rakoczy March by Liszt. Le Roy Anspach played Duetto by Mendelssohn and the Liszt transcription of the Mendelssohn Wedding March as soli. Evelyn Tyson and Dorothea Neebe did some exquisite two-piano work in three numbers by Arensky; while Eleanor Fields, Abram Shefter and Ronald O'Neil also did fine work in trio numbers by Bach, Tchaikowsky, Duvernoy and Weber. If the applause of the audience was any criterion, the program was much enjoyed. M. M. C.

A Fourteen Year Old Prize Winner

Lionel Nowak is a fourteen-year-old student at the Cleveland Institute of Music, who has attracted much attention to himself and to his school by winning first prize in the annual music contest of the joint convention of the Ohio



LIONEL NOWAK

of Cleveland Institute of Music. (Standiford Studio.)

Federation of Music Clubs and the Ohio Music Teachers' Association, held recently in Cincinnati, Ohio.

Lionel is the very talented pupil of Beryl Rubinstein, head of the Institute piano department. This is the second time he has won this state honor. Two years ago he was awarded the prize at the annual contest held in Toledo, O. Entered in the contest in Cincinnati in the junior division limited to pupils fourteen to eighteen years old, the boy easily outdistanced his competitors, all older than himself. The compositions which Lionel played in winning the victory were Bach's Fugue in G minor and Chopin's Impromptu in F sharp. By winning this contest Lionel has made himself eligible for a district-wide contest under the auspices of the same organization. If successful he will enter the national contest.

He has the distinction of being the youngest soloist ever to have played with the Cleveland Orchestra. His genius is so clearly marked at such an early age that his career is watched with intense interest by his teachers and friends. The boy's mother is a musician herself, and gave him his early training. At an age when most boys have no time for anything but play, Lionel has taken the first steps to-

ward his career. His genius, however, does not impair his boyishness. He pursues two hobbies which he loves next best to his music—astronomy and baseball.

Camden Host to New Jersey F. M. C.

CAMDEN, N. J.—The New Jersey Federation of Music Clubs held its Fifth Annual Convention at the Walt Whitman Hotel, April 23 and 24. The convention opened Friday morning with a business meeting at which were read the reports of the officers, followed by the roll call of the clubs, and reports of the presidents or delegates. Next came the reports of the state chairmen. The election of officers concluded the morning session. The following were elected: Kathryn McClelland of Wildwood and Philadelphia, president; C. H. Castner of Monclair, first vice-president (the only man to hold an office); Mrs. F. B. Simons of Newark, second vice-president; Mrs. John W. Wescott of Camden, third vice-president; Mrs. Howard Gilpin of Merchantville, corresponding secretary; Mrs. J. I. Wyckoff of Philadelphia, treasurer; Mrs. E. F. Haines of Merchantville, auditor and Mrs. C. C. Mann of Arlington, parliamentarian. During the morning session an address was made by A. E. MacKinnon, director of the South Jersey Exposition, who invited all those in attendance to participate in the great celebration to be held next summer at the Civic Center. Mr. MacKinnon said that music would hold a large place on the program and that he hoped the State Federation would help greatly in arranging the chorals. The delegates enjoyed a luncheon in the ballroom after which a delightful musical program was given.

On Saturday morning the delegates visited the Victor Talking Machine Company plants and found the trip intensely interesting. At 11:30, there was a piano recital in which twenty-five contestants competed. After the luncheon the junior organizations of the various music clubs represented held an interesting meeting.

During the convention there were numerous addresses given by guests and delegates on legislative matters, music study courses, music appreciation and choral work.

There are twenty-six senior clubs and sixteen junior clubs enrolled as members of the State Federation. There were sixty delegates in attendance at this convention, representing the towns of Camden, Merchantville, Haddonfield, Audubon, Collingswood, Ocean City, Riverton and Wildwood.

M. M. C.

Liebling Proves Himself an Artist

One of the late achievements of George Liebling, pianist, was his great success in a concert in Minot, North Dakota, where on April 28, he played a recital in the high school auditorium, convincing the audience of his mastery of the keyboard. The Minot Daily News said of the performance: "From the Beethoven sonata on through the unforgettable Chopin group and his own delightful compositions, to the vigorous and superb Second Hungarian Rhapsody of Liszt, which made a powerful climax to the program, the audience was swept along in amazement and enthusiasm. His playing of the Beethoven sonata was serious and done with great feeling and dramatic depth. Liebling has the power to dramatize not only the pieces he plays but himself as well, and when he steps upon the stage he creates the impression that something unusual is to be offered, and something unusual is indeed being offered. Mr. Liebling has also a genial stage presence, and added interest to his program with an informal talk concerning the numbers he played, and some personal reminiscences of Liszt."

Myra Hess Closes Season

Myra Hess has just closed one of her busiest seasons since coming to America in 1922. She began her tour with a concert in Rochester in February and ended at Ojai Festival, Cal., in April. Among the principal cities where Miss Hess appeared were: New York, Philadelphia, Boston, Chicago, Detroit, Toledo, St. Louis, Louisville, Hartford, New Haven, Providence, Albany, Northampton, etc. Her time was so limited, being in this country only for two months, that she could only be heard once in New York. Owing to her heavy bookings all over Europe next season, Miss Hess will be unable to return to this country until the season after next, for which engagements have already been booked.

Soloists and Adjudicators for Westchester Festival

The soloists for the coming Westchester Festival, on May 20, 21 and 22, will be Dusolina Gianini, soprano; Ernest Davis, tenor; Norman Joliff, bass-baritone, and Marie Montana, contralto. The adjudicators for the choral competitions will be Arturo Papalardo, Arthur Hartmann, Wasili Leps and H. O. Osgood.

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WASHINGTON, D. C.

WASHINGTON, D. C.—Sigrid Onegin's Washington debut, at Poli's Theater, was one of the attractive recitals of the year. The contralto was in excellent voice, offering all types of music from Stradella to Cyril Scott, and completely charming the large audience that gathered to hear her. Franz Dorfmueller's assistance at the piano was of high order. There were many encores.

The last seasonal Philadelphia Symphony Orchestra concert was given at the Auditorium, Mr. Stokowski directing and Sascha Jacobsen accepting the solo work. The violinist played the Vivaldi A minor concerto and the Mendelssohn concerto. The orchestral numbers were the Bach toccata and fugue in D minor and the Prelude and Love-Death from Tristan und Isolde. Needless to state, there were great applause and numberless recalls for both guest and conductor.

T. Arthur Smith presented Sylvia Lent at the National Theater in one of the most interesting recitals of violin music given here in some time. Miss Lent, who is a native of this city, demonstrated completely the truth of all that has been said of her and drew continued plaudits from those who attended her concert and from the critics who examined her work. She was accompanied by Edward Harris.

Anne Thursfield gave a recital at the Library of Congress Chamber of Music Auditorium before a representative gathering of Washington musicians and lovers of the art. The singer's offerings were from the usual schools but covered much that is seldom heard, proving doubly delightful thereby. She was assisted by Walter Golde.

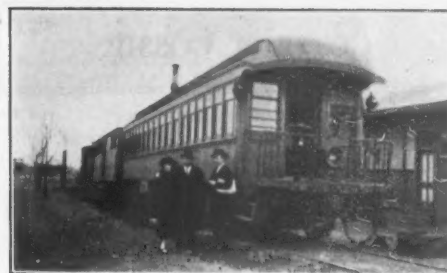
In compliment to the visiting delegates to the First Pan-American Congress of Journalists, the National Press Club arranged a concert of considerable proportions at Keith's Theater. The soloists for the occasion were Frances Peralta, Manuel Nunez, Guiomar Novaes and the United States Army Band under the direction of Capt. William J. Stannard. Vittorio Verse and George Wilson were the accompanists. There was a capacity gathering.

The second and last concert by the Boston Symphony Orchestra was given at Poli's Theater, April 13, Serge Koussevitzky leading. There were scheduled works by Galliard, Wagner, Dukas and Tchaikowsky, the Tannhauser Bacchanale winning first honors with the large audience and the F minor symphony running a close second. The conductor required his organization to share with him the lengthy applause.

Mary Lewis was heard here for the first time on April 13 at the Auditorium. The soprano sang lighter numbers by Ronald, Terry, Cadman and Curran, adding more exacting works by Massenet and Gounod. She was recalled over a dozen times at the close of her last group. Myron Jacobson was her able assistant at the piano, while orchestral accompaniments were furnished under the direction of Mischa Guterson. Appearing at the same affair was the George Washington University Glee Club under the leadership of Estelle Wentworth. Their offerings were heartily applauded and more would have been welcome. The concert was given



THE TOLLEFSEN TRIO IN NEW MEXICO.



for the benefit of the Hebrew Home for the Aged. Others appearing on the program were Betty Baum, pianist; Romeo Guaraldi, baritone; Joseph Turin, tenor; Henry Sokolove, violinist; the Salon Instrumental Trio, and the Symphony Orchestra under Sol Minster.

Boris Lang, pianist, gave a recital at the Mayflower Hotel, April 15, before a select and critical gathering. The young Russian gave an excellent account of himself. He responded to repeated recalls with additional numbers.

After a number of years absence Richard Burmeister returned to the city and was heard in a piano recital of Chopin, Liszt and Brahms at the Library of Congress Chamber Music Auditorium, April 14. He was greeted by an appreciative gathering that gave every evidence of enjoying his playing.

Eleanor LaMance was heard at the Mayflower in recital after completing her seasonal engagement with the Hinshaw Opera Company. Miss LaMance rendered a difficult program of vocal music and was repeatedly recalled by her admirers. The young singer appeared two seasons with the Washington Opera Company and is extremely popular with the local public.

Tollefsen Trio Travelog Stories

Carl Tollefsen brought back with him from the trio's tour of the South a few specimens of Texas humor, which he attributes to a genial chauffeur of one of the sight-seeing buses playing between San Antonio and famous old historic missions. The Tollefsen Trio, leaving Alamo Plaza, were soon on the way to the San Jose Mission, built in 1718, and the Mission Concepcion de Acuna, built 1731. Because of his delicious Southern drawl and genial personality, the chauffeur immediately interested Mr. Tollefsen; they kept up a running fire of banter throughout the trip.

In passing through a little Mexican settlement the driver said: "This is the village of —, and contains 200 inhabitants, 100 of which are dogs." Passing by the State Hospital for the Insane, the driver remarked that there were 1,200 inmates in that institution. Mr. Tollefsen asked him if all were Texans, to which he replied: "Not at all; they are tourists who were traveling through the State, and became crazy about Texas."

One of the inmates was assigned to wheel bricks to the

workmen who were putting up a wall. He was seen to walk back and forth with his wheelbarrow upside down. His attention was called to this fact and he scornfully replied "Do you think I'm crazy?—If I wheeled it the other way they'd fill it with bricks."

Since their return to New York the Tollefsen Trio has given concerts in Poughkeepsie for the Dutchess County Musical Association, Mozart Society of New York City, and Crescent Athletic Club of Brooklyn. They gave a concert in Hunter College, March 31, and will assist the Elizabeth, N. J., Oratorio Society at the spring concert.

A Bach Week

With the giving of his fourth New York recital, April 27, Harold Samuel closed his second American visit. Playing before a nearly sold out house he was given an enthusiastic farewell by more than fourteen hundred people. An announcement distributed with the program was the source of great joy to the Bach enthusiasts, whose numbers now include the general public, was to the effect that Mr. Samuel will give six piano recitals of Bach's music, without repeating any one number on the programs. The series will commence January 18, and one concert will be given each day thereafter until the schedule is completed. Mr. Samuel has accomplished his purpose in making Bach a favorite in our concert rooms. Subscriptions are being received at the office of his manager, Richard Copley, 10 East 43d Street. Mr. Samuel will return late in December next for his third tour.

Marmein Dancers Re-engaged for Philadelphia

Immediately after the performance of the Marmains at the Opera House in Philadelphia, two weeks ago, these American dancers were re-engaged to appear at the Main Line Festival to be held on May 29 at the Bryn Mawr Polo Fields in Philadelphia this season. An orchestra composed of fifty members from the Philadelphia Symphony have been engaged to accompany the dancers. Clarence C. Nice is conductor. The Marmains will present several new numbers together with many of the favorites, including, Bluebird, Egyptian Dance, Priscilla and John Alden.



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NOTICES FROM LONDON AND NEW YORK

LONDON

A violinist with the qualities that make for success. His tone is pure, his intonation accurate and his technical skill proved by the smoothness of his style.—*London Globe*.

His playing has the indispensable qualities of purity of tone.—*London Daily Telegraph*.

Always a musician—fine quality of tone.—*Westminster Gazette*.

Mr. Ludlow has a beauty of tone which it is a pleasure to listen to for its own sake.—*London Times*.

His tone is mellow, his technic is unimpeachable.—*Daily Telegraph*.

NEW YORK

Mr. Ludlow played with a fine firm tone, conveying a sense of power and sinewy strength, drawn doubtless from his native plains and not too often found in fiddlers of less musical force and character.—*New York Times*.

His tone was large, resonant and full of color. His technic was adequate and his bowing smooth and flexible. The performance was on a high level of achievement. He revealed at all times sound musicianship and good taste.—*The Sun*.

He impressed by his fine tone, the dignity of his style and the general continence and taste of his performances.—*Telegram*.

GOTHAM GOSSIP

ADELE RANKIN STUDIO NEWS

Pupils from the Adele Rankin studios are frequently before the public. Grace Fisher, musical comedy prima donna, is indefinitely engaged at the Club Anatole. Mary Vaughn, whom Gus Edwards considers a "find," is making great success on the road as the ingenue lead in No, No, Nanette. May Ruhé gave a very successful recital in Asbury M. E. Church, Allentown, Pa., and was immediately booked for these five appearances—Reading, March 16; Tenepole, March 25; York, April 30; Bangor, May 3, and Nazareth, May 5, all in Pennsylvania. Zipporah Weintraub won the scholarship, operatic contest, for the New York Opera Society; she gave two radio recitals over Station WGBS. Anna Gaughran, of Easton, Pa., sang there twice during December and January, and has been engaged as soloist in Brainerd Union Church, Easton. Rose Perrin sang the solos in Gounod's *Gallia*, April 1, in Jersey City. Thomas Joyce has been engaged as soloist at St. Paul's Catholic Church, Bayonne, morning services, and Third Reformed Church, Jersey City, evenings. He gave a very successful recital in Trinity Church in Jersey City, January 26, also appeared at the Women's Club, February 15, and was reengaged. Illness compelled him to cancel sixteen other engagements. Wallace Radcliff has been engaged as tenor soloist in St. George's Episcopal Church, Newburgh.

Madam Rankin gave a recital in Stony Point Presbyterian Church with the following students: Jeanette Rodermond, Charles Wessling, Lucy Cooper, Elizabeth Hillyer and



CLARICE BALAS

Pianist

"The Hungarian Fantasie for piano and orchestra was given a stirring rendition with Clarice Balas playing the solo part. . . . Technique, a singing tone and real musicianship are hers. And a pleasing intent and intense personality."

—Archie Bell, *The Cleveland News*.

"Liszt's Hungarian Fantasie was brilliantly played by Clarice Balas, and made an emphatic hit. She has a crisp, clear electric touch, with depth and warmth in it, too (as she showed in a songful melody played as encore) and a facile and reliable technic. She plays besides with fine animation and no little authority."

—James H. Rogers, *Cleveland Plain Dealer*.

"I have always considered Miss Balas the most brilliant pianist this city possesses, but upon this occasion she added to a brilliant technic, a delightful appreciation of refined tonal nuance. Both in the 'Fantasie,' and in a Paderewski 'Nocturne,' played as encore, she displayed a fine command of tonal coloring and poetic expression."

"Her reception by the audience was ovational."

—Wilson G. Smith, *The Cleveland Press*.

MANAGEMENT BALAS STUDIOS
3057 West 14 Street Cleveland, Ohio

Georgie Springsteen. Lucy Cooper was soloist at two dinners given by the Bankers' Associations at Hotel Astor, March 4 and April 7.

HELENE ROMANOFF'S PUPILS' MUSICALS

Seventeen numbers made up the recent recital of pupils of Helene Romanoff; two of the selections were chorus numbers. Ludmila Speranzaeva, of the Chauve Souris Company, and Marjorie Schweinhart (Ziegfeld Follies), both sang well. Kathleen Karr (Artists and Models), and Helene Josias, the latter of much promise, gave pleasure. Clara Small, dramatic soprano, surely has a future; Freda Waxman likewise. Michel Barroy (Grand Street Follies) made a hit, and other solo singers were Elizabeth Cartmel, Dorothy Taylor, Hazel Landers, Nina Gloushko, Francene Sherman, Elizabeth Justice, and Esther Wingarden. Mishel Feveisky was at the piano, and the concert was later repeated over WRNY Radio. Some of the same singers were heard in solos and choruses at Paterson, N. J., in the High School, on May 4, Music Week. The Romanoff Studio has many interesting autographed photographs, bearing grateful words to their beloved teacher, an especially attractive one being from Evanthea, singer and dancer in Night in Paris.

GREATER NEW YORK MUSIC AND DRAMATIC CLUB

An evening of songs and instrumental pieces by Elizabeth G. Black, founder and president of the Greater New York Music and Dramatic Club, was given at the Ampico Studios, April 21. Solo singers were Nina Malpass, Alice M. Hawkins, and Lula Root. A string trio, with piano, played Mrs. Black's Our American Girl March and March Victorious. Isabelle Lepke and the president also appeared on this program, which was one of the best of all. Accompanists were Clotilde Pallevicini, Ada Paddon and Miss San Tow. This ends the club's first season, which has been very successful in every way.

N. A. O. EXECUTIVE COMMITTEE MEETS

Chairman McAll presiding, the April 24 meeting of the executive committee, National Association of Organists, authorized president Henry G. Fry's tour to Buffalo, St. Louis and the Tri-Cities; delegated Organist Farnam to represent the N. A. O. at the Pasadena organists' convention, and received encouraging reports of chapter rallies, including one at Camden, N. J., when Firman Swinnen will give a recital. Galloway of St. Louis will play at the convention meeting during the Philadelphia Sesqui-Centennial Exposition. The next meeting will be May 17. Present April 24 were Misses Carpenter, Whittemore, and Messrs. Fry, McAll, Noble, Porter, Sammond, Farnam and Riesberg.

JULIUS KOEHL PIANO PUPILS PLAY

Rumford Hall was the scene of the thirteenth annual concert by pupils of Julius Koehl (himself a Tollefsen pupil), who were heard in works chiefly by modern composers. Concerto movements by Saint-Saëns, Mendelssohn and Grieg were played by Anna Erikson, Rose Newman and Joseph Reader (Mr. Koehl at the second piano), with credit to their excellent teaching.

MARIE VAN GELDER PUPILS HEARD

Vocal pupils of Marie Van Gelder participated in a studio recital, April 18, six singers taking part. Gertrude Lyons, attractive young blind soprano, sang at Dr. Cadman's Church, and at Wadleigh High School, April 23; coloratura solos by Bishop and David with encores made up her well-sung numbers. The fair sized audience was enthusiastic and encored her both times. Mildred Gardner is solo soprano at the Lewis Avenue Congregational Church, and on May 16 Mme. Van Gelder gives another studio recital.

SAMMOND PUPILS WILL SING

May 12, artist-pupils of Herbert Stavelly Sammond will collaborate at a recital in the Berkeley-Carteret Hotel, Asbury Park, N. J., assisted by Marjorie Sammond, pianist. Among the patrons is Mrs. Bruce S. Keator.

YON AND HANSON WORKS AT CITY COLLEGE

Programs for May to be played by Professor Baldwin at City College include works by the American composers Yon, Hanson, Chaffin and Becker along with standard modern and classic composers of Europe.

WOMEN'S PHILHARMONIC SOCIETY

The May 2 recital, Junior branch, of the Women's Philharmonic Society, Leila Hearne Cannes, president, at Steinway Hall, introduced nine young pianists, the youngest being six years old. Florrie Jaques and Ellen Chase, pupils of Elizabeth Topping, played pieces ranging from Mozart to Chopin cleanly and accurately. Anna Maxwell, pupil of Carolyn Beebe, played works by Schütt and Godard with expression and fluency. Carrie Carova, pupil of F. W. Riesberg, received many compliments for her delicate and expressive playing of Murmuring Zephyrs, as well as for her brilliancy and control in Moszkowski's *Love's Awakening*; she well deserved these compliments. Little Patricia Robinson (six years old) and Marie Louise Bobb (pupils of Nancy Armstrong) played well. Three pupils of Jewel Bethany Hughes, namely, Lillian Harris, Ruth Levinson and Vivian Rivkin, closed the program in representative works by Beethoven, Chopin, Mozart, and Reinhold.

FREDERICK BRISTOL PIANO RECITAL

April 23, Frederick Bristol gave a piano recital at Steinway Hall, playing transcriptions of Brahms' music by Godowsky; prelude, choral and fugue (Maleingreau), and novelties by Copland, Cowell, Carpenter and Palmgren. His highly developed technic, interpretation and building of well-planned climax, all this was admired. It is interesting to note that he is the grandson of Frederick E. Bristol, well known vocal teacher of New York.

F. A. OF M. CONCERT

The Fraternal Association of Musicians gave the final concert of the season at Studio 810, Carnegie Hall, on April 27. The program was excellent and of unusual interest because two artist-pupils of F. A. M. members appeared, namely, Jeannette Schneider and Helen Adler, whose teachers are Miguel Castellanos and Gertrude M. Beckley, respectively. The two young ladies gave a masterly performance and should be heard in the future.

Anna Triputti, soprano, accompanied by William Spada, and Charles Pier, cellist (Leila Hearne Cannes at the piano) also took part. All the performers were generously applauded by a large and enthusiastic audience.

HILDA GRACE GELLING PUPILS HEARD

At Wurlitzer Auditorium, May 4, five vocal pupils of Hilda Grace Gelling collaborated in an hour of music. They included Gladys Ackerman, Mildred Wheeler Burnett,

Irma Good, Jeanne Le Venus and Rose Ferris, of whom the writer heard and admired Miss Le Venus' dramatic mezzo-soprano voice in French songs, and the pretty voice and excellent singing of Rose Ferris. Lou Olp played excellent piano accomplishments.

HELEN THOMAS PRAISED

"A voice of most unusual charm and sweetness," said the Detroit News. "Her tones are well placed and so fresh and musical as to instantly arrest attention," said the Newark News. "Miss Thomas has a wonderful voice of purity and power, and captivated the audience by her splendid work," said the Stubenville Star, alluding to Helen Thomas, now located in New York.

WILLIAM NEIDLINGER ORGAN RECITAL

At Wadsworth Avenue Baptist Church, April 30, William Neidlinger, F. A. G. O., organist of St. Michael's Church, gave an organ recital, playing standard works by Dethier, Wolstenholme, Widor, Bach, Chopin, and closing with Guilmant's first symphony.

A. G. O. FOUNDERS' DAY DINNER

The annual celebration of Founders' Day of the American Guild of Organists took the form of a dinner at the Town Hall Club, April 29.

GUSTAVE L. BECKER MUSICALS

May 2, Gustave L. Becker presented pupils in a musicale in Steinway Hall, Virginia Le Fevre, contralto, assisting.

Edwin Hughes' Tenth Annual Master Class

Edwin Hughes will hold his tenth annual summer master class for pianists and teachers in New York City, from June 28 and August 7. Part of an announcement recently sent out reads as follows:

Edwin Hughes' summer master classes for pianists have been for seasons past one of the outstanding musical features of the metropolis during that period of the year when thousands of students are attracted to New York for summer study at Columbia University and other institutions.

Each student will receive an individual hour-lesson weekly, and, in addition, there will be weekly class lessons in which the esthetic, technical and pedagogical sides of the art of piano playing will be discussed and illustrated. The principles of interpretation, weight-playing, tone-production and modern technical development will be given special attention.

Jewel Bethany Hughes, well known as a piano teacher and also for her delightful recitals of two-piano music with Mr. Hughes, will teach during this summer's master class.

Being a firm believer in the fact that actual achievement always supersedes theoretical speculation, in piano playing as in every other art, Mr. Hughes will present demonstrations of the results attained under his instruction in a series of weekly recitals during the summer course by young artists from his class, at which many of the most important and significant works in the entire pianoforte literature will be performed.

The summer session will occur at a time when musicians in New York will be able to enjoy the nightly performances of the Philharmonic Orchestra at the Stadium, where programs equal in interest to those presented at the regular winter subscription concerts are given in the open air each evening by an orchestra of over a hundred men.

The Opera Players' Ideals

The little organization directed by Enrica Clay Dillon, and known as The Opera Players, is having the satisfaction of witnessing the steady growth of its project to produce opera on an intimate scale. The new little Grove Street Theater, home of The Opera Players, is the scene of this constantly increasing fulfillment. April 27 saw the beginning of the fourth week of the presentation of Rutland Boughton's symbolic opera-drama, *The Immortal Hour*, representing the first of the three operas promised by the organization in each of its subscription seasons. Be it remembered that the plan and purpose of the organization, as many times announced, is the promotion of the distinctly Continental idea of the small opera house where the average person will find the prices within his modest means; where opera will be presented with freshness, with attention to detail, in an artistic environment, with adequate settings, and with a professionally directed orchestra and a cast including only trained voices. The movement is as splendid for the young artist as it is for the great masses who otherwise would seldom have an opportunity to hear operatic music. The small opera house gives a chance to fine, fresh young voices not yet ready for the Metropolitan Opera House, but none the less excellent in quality and in training.

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NEW YORK CONCERTS

Music Week Organ Festival

Under the auspices of The National Association of Organists, the A. G. O., and the S. T. O., six days of organ, piano and choral music were heard at Wanamaker Auditorium, beginning May 3. Charles M. Courboin opened the series with nine works for organ, of which two were by Americans, Alexander Russell and Edwin Grasse. His playing of the former's Up the Saguenay, with Celesta tones and splendid climax, as well as the graceful serenade (Grasse), was very effective. Chimes in Benediction Nuptiale (Saint-Saens, and a big climax in Widor's Sixth Symphony allegro were admired in his registration. As encore he added the C minor prelude and fugue for piano from the Well Tempered Clavichord, this being in many respects, especially as to tempo, poise and general interpretation, quite unique.

On Tuesday afternoon, May 4, a program of Bach music was given under the direction of Philip Gordon, which was listened to with apparent pleasure by a good sized audience. In the absence of Dr. Alexander Russell, the organist, called away unexpectedly, J. Thurston Noe played in his stead the Bach prelude in C minor, which won full appreciation. Following this came the introduction to cantata 106, God's Time is the Best, and the rondo, Sarabande and Bourrée, from the B minor suite, rendered by the String Ensemble of the South Side High School Orchestra of Newark, N. J., under Mr. Gordon's direction. These young boys and girls played unusually well and they have been carefully trained in the art of ensemble work, with a flute solo played by Louis Atz. Bruce Campbell, tenor, revealed a voice of fresh and pleasing quality in the aria, Rejoice, O My Spirit, from the cantata My Spirit Was in Heaviness. Other contributions to the program included the fantasia and fugue in A minor (arranged for two pianos by Harold Bauer), played by the Misses Hasmler and Wilkin, and the Coffee Cantata for soprano, tenor and baritone solo, with accompaniment of strings and flute, sung by Mrs. Buhl, Mr. Gelhausen and Mr. Campbell.

On May 5, Vera Kitchener, organist of Loew's Metropolitan Theater, Brooklyn, was introduced by Dr. Russell, and played Hollins' overture in C minor with clearness, and followed by playing the musical accompaniment to the motion picture, The Blackbird, the musical score by courtesy of Ernst Luz. Dr. Russell, in the absence of president John Priest, of the Society of Theater Organists, briefly told of the aims and ambitions of the society, and a large audience heard and applauded the affair.

On May 6, organ and choral music made up an interesting program, Richard Keys Biggs playing (from memory) three times, his biggest number being the Liszt prelude and fugue on the letters B-A-C-H, a truly dramatic performance. The jovial Marche Champetre (Boex) and his own effective Sunset, were much enjoyed and applauded. The Brooklyn Morning Choral, conducted by Herbert Stavelly Sammond, excels particularly in beautiful tone quality; the ladies form-

ing this body evidently sing naturally and with refinement, though training has much to do with it; accordingly, their singing is always founded on good taste. Night Is Like a Gypsy Maiden, by conductor Sammond, has true gypsy character, with characteristic accompaniment; with the cadenza by Elsie Ahrens, going up to a high E, it was much liked and applauded. Exquisite was the singing of Dvorak's Songs My Mother Taught Me, with solo by Mrs. Alexander Williams, who showed a voice of expressive color. No body of women singers before the public combines more elements of artistic worth. With Passage Birds' Farewell, containing incidental solo by Katherine Crocco (another solo-singer with beautiful voice) the concert ended. Florence Gwynne was the efficient accompanist.

The program on May 7 was given by Lynnwood Farnam, with the assistance of Winifred Young Cornish, pianist. Mr. Farnam's reputation is one which attracts a very large audience wherever and whenever he appears, and on this occasion he was received by a most enthusiastic public. His program comprised numbers by Widor, Delamarter, Jongen, Dupré, Vierne, Baumgartner and Jepson. The organ, under Mr. Farnam's handling, becomes an instrument capable of the most interesting details. Mrs. Cornish rendered selections by Debussy, Ravel and Schmitt. The clarity of Mrs. Cornish's technic is a thing which is obvious; in all of her numbers there was a fleetness of execution which was remarkable. The two artists also contributed jointly a concerto, Vivaldi-Bach, originally for four pianofortes and strings, arranged for two pianos by Mr. Farnam. The composition is divided into a moderato and largo-allegro. The artists collaborated most sensitively, with the appreciation of the classic spirit pervading the entire performance.

A program of organ and choral works by T. Tertius Noble, organist and master of the choristers of St. Thomas' P. E. Church, New York, president for several terms of the N. A. O., and much beloved man and musician, made up the sixth day of music, May 8. It gave unusual opportunity to observe the musical and personal importance of Noble, and resulted in a most cordial affair, until at the close there were several choral encores demanded. He opened by playing his own toccata and fugue in F minor, both brilliant and learned in contents. His gavotte, Elizabethan Idyll, was liked, and the height of organ work reached in the choral prelude on the tune Melcombe. Of the choruses, The Soul Triumphant, with finely sung baritone solo by Harold Land, was warmly applauded. Young John J. Briery sang the solo, in connection with the boys' chorus in Ballad of St. Hilda, and Frederick Vettel the tenor solo in Grieve Not. The fine attack, the prompt response to composer-conductor Noble's directing hand, and the tonal refinement of the choir were noticeable.

Mr. Noble and "his boys" were afterward entertained by Dr. Russell, director of the auditorium, in the tea-room of the Wanamaker restaurant, and general felicitations were extended to all concerned.

Large audiences attended the daily musical affairs, and the spirit on both sides of the footlights was that of artistic appreciation. The National Association of Organists, Henry S. Fry, president; the Guild of Organists and the Theater Organists, all collaborated to make it an unusual and eventful week.

Mala Bozka

On April 26, Mala Bozka gave a recital in Aeolian Hall, playing the works of various well known masters. Particularly worthy of notice was her rendering of Beethoven's sonata, op. 57, all of which movements were played without interruption, after which the audience greeted her with more than the usual applause and rewarding her with several baskets of flowers. Her playing of the Schulz-Evler Concert Arabesques on motifs of By the Beautiful Blue Danube was a great pleasure to listen to, being marked by sweetness, pathos, feeling and melody. All of the selections were enthusiastically received by the good sized audience, which demanded encores after the last number, Rhapsodie Hongroise, No. 6, of Liszt, to which she graciously responded. Miss Bozka also repeated Juba, by Dett, a second time in response to the demand for it.

Miss Bozka has a gracious personality and proved a most talented little pianist, with originality, individuality and the magnetic qualities which hold an audience to the finish of her program.

Greenwich House Music School

The students of Greenwich House Music School gave their spring concert on May 9 at the Greenwich House Auditorium.

Marian Anderson

The business department of the Empire State Federation presented Marian Anderson in recital on May 7, at Salem M. E. Church. Miss Anderson whose glorious, true contralto has been the interest of music lovers and musicians since her recent debut, offered a program of varied interest. The composers represented were Gluck, Rossini, Saint-Saens, Debussy, Chaminade, Scott, Griffes, Beach, Strauss, Brahms, Schubert, Burleigh, Johnson and Brown, with many encores. The contralto's voice has gained in richness and range since this reviewer heard her last. The progress of her work is not only thus evidenced, but also in the mastery of control. It is a pleasure to hear her render numbers such as O del mio dolce Ardor, the Saint-Saens' Cloche, and the Scott Lullaby, which require the most minute of vocal technic and mastery. Another remarkable feature is the fact that no trace of any change in register is apparent in the vocal construction. Her voice is so well constructed that complete perfection of detail can only be the result of earnest labor and a true love of her art. The singer was ably assisted by William King as accompanist, and she had the genuine appreciation of a large and cultured audience.

Grace Nott and Florence Gauggel

Pleased indeed was the large audience gathered in Chickering Hall Music Salon, on May 3, to hear two artists from the studio of Laura E. Morrill—Grace Nott, lyric coloratura soprano, and Florence Gauggel, contralto. Both young singers are possessed of charming personalities and have the ability to interpret their songs in a manner certain to please the most critical. Miss Nott, in addition to the opening and closing duets sung with Miss Gauggel, gave two groups of short numbers and the Bell Song from Lakme. In the latter she displayed excellent coloratura quality and decided gift of

(Continued on page 28)



Photo by White Studio, N. Y.

MORTIMER WILSON

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"The composer conducted his charming work discreetly. He was recalled many times." (James Gibbons Huneker, in the *New York Times*.)

"Wilson moves musical characters across the sheet like so many soldiers, and brings them back again like so many toys." (*Dallas News, Texas*.)

"The concert will always be an honor to Atlanta and an unfailing tribute to the conscientious work of Mr. Wilson as a conductor." (*The Atlanta Constitution*.)

"Wilson's reading was so earnest, so capable and so reverent that it held the audience rapt with the beauty of the music. He is a conductor of unusual ability." (*Atlanta Journal*.)

"Mr. Wilson is a prolific American composer. His works are as good in quality as extensive in quantity." (Felix Deyo, in the *Brooklyn Standard Union*.)

"Mortimer Wilson is one of America's greatest composers." (*Los Angeles News*.)

"Wilson is truly remarkable." (*Los Angeles Times*.)

"Wilson is a musician of genuine merit." (*Lincoln State Journal, Nebr.*)

"Mr. Wilson earned the unequivocal praise of the critics for his handling of the orchestra." (*Current Opinion*.)

"By all modern standards, Wilson is a sterling musician." (*Berlin Music Salon*.)

"Mr. Wilson is the American Puccini." (Glenn Dillard Gunn, in the *Chicago Record-Herald*.)

"Wilson might have repeated in response to the applause. He is a markedly gifted conductor." (*Musical America, New York*.)

"Mr. Wilson is one of our greatest American creators of music. The encomiums bestowed upon him by critics are absolutely the truth." (*Music News, Chicago*.)

"His creations achieve, at once, an excellent and distinctive line." (*London Times*.)

"Mortimer Wilson is an individualist." (*Detroit News*.)

"Mortimer Wilson is one of the very few American musical names we should remember and cherish." (*Pacific Coast Musical Review, San Francisco*.)

"On the whole, Wilson promises to show the greatest influence yet exercised by any American musician." (*Musical Courier, New York*.)

"Mortimer Wilson has marked a milestone in musical history." (*The Literary Digest*.)

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"Mortimer Wilson is the greatest classic talent America has yet produced." (*Berlin Continental Times*.)

VIENNA

(Continued from page 5)

Stravinsky, while the majority of them, notably Wilhelm Grosz, are palpably inspired by the example of Strauss. Not one of the Schreker school, indeed, has been lastingly impressed by the somewhat hectic muse of their master.

Closer to Strauss, at any rate, than to Schreker, is the work of Wilhelm Jerger, a new man who has recently made



RICHARD MAYR

in the picturesque rustic attire of his native Salzburg. The famous bass-baritone, who was the sensation of the last two German seasons at Covent Garden, has just announced his retirement from the Vienna Staatsoper, and his engagement at the Berlin Municipal Opera.

his debut with a number of songs for soprano and chamber orchestra, after serving modestly and artistically as a member of the Philharmonic Orchestra for several years. The still very young man has attracted attention with his first public hearing, and rightly so, for his songs are very good

in form and content and grateful to the singer, and they have successfully caught the subtle moods of the poems.

Josef Rosenstock, also a Schreker pupil, has recently been heard of more frequently in his capacity as general musical director at Darmstadt than as a composer. And more's the pity, for his earlier Overture to a Merry Play is a delightful bit of humorous music worthy of gracing a Shakespeare comedy. It is bright, fluent, direct, brilliantly orchestrated and arresting in its contrast of clever wit with the tender lyricisms of the middle portion. The piece had an unequivocal success.

KORNGOLD'S LATEST

Erich Korngold, who is somewhat the junior of Rosenstock, has, after a two years' pause, emerged with three new songs. Rosetta Anday sang them with her luscious contralto voice, to a somewhat too predominant piano accompaniment. Indeed, the notable thing about these new songs—announced as "studies" for The Miracle of Heliane, Korngold's new opera—is the harmonic background. Korngold's quartet, two years ago, whetted our appetite for his future output; it struck a note of sincerity hitherto unknown in the former infant prodigy and brought a hint of modernism previously foreign to him.

In the light of the quartet, the songs were disappointing. They are also modern, to be sure, but only in the rather desultory cacophonies of the piano part. Korngold's discords are not the result of logical, uncompromising development of the counteracting melodic lines, but of the arbitrary introduction of "false" notes in his notoriously "thick" chords. In this respect, therefore, and in the sentimental idiom of the vocal part, the new songs are as artificial and far-fetched as all the rest of Korngold's output in recent years. Unfortunately he still retains the mannerisms which obscure a talent so promising in its early stages. We still have faith in Korngold's gifts; will he ever redeem it? P. B.

FOREIGN NEWS IN BRIEF

London

FARMER'S BLIND SON A MUSICAL GENIUS—(London.) Wales acclaims a new musical genius in a sixteen-year-old blind boy pianist and composer. He performs remarkable feats of memory and has composed works of real merit, although untrained in the ordinary acceptance of the term. It is stated that he can play almost any composition after a single hearing—he recently reproduced a Bach fugue after hearing it once on the phonograph, his chief source of music. He was discovered by a leading Welsh music critic, and his family have been in communication with Sir Walford Davies on the subject of his career. He is to play at a recital on May 6. M. S.

CYRIL SCOTT'S THIRD WORK TO HAVE PERFORMANCE—(London.) Cyril Scott has recently written a play and also the incidental music for it. It is entitled Smetse Smee; its origin is a Dutch legend. The work is set down for production at the Wiesbaden Opera, thus making the third of Cyril Scott's dramatic works to be produced there, namely his ballet, Egypt, and his opera, The Alchemist. M. S.

COVENT GARDEN SOLOISTS REPRESENT TEN NATIONS—(London.) The latest addition to the Covent Garden Company is Mercedes Capisr, Spanish coloratura, who will make her debut in this country as Rosina in The Barber of Seville, when Feodor Chaliapin will be the Don Basilio. Her engagement for Covent Garden adds to the international interest of this season's company. An analysis of the principal artists whose names have been announced show that seventeen are of British birth, twelve are German, nine are Italian, five French, five Austrian and two Belgian, while America, Denmark, Spain and Russia are each represented, the last country by Chaliapin. M. S.

TOY GRAMOPHONE—(London.) A new toy that will appeal to Americans is the Mikiphone—the smallest gramophone in the world. Its diameter is 4½ inches; its height 1¾ in., and it weighs 2¾ lbs. It was invented by a Hungarian and is made in Switzerland. In spite of its diminutive size it plays full sized records with a very fine tone. M. S.

Paris

HEIFETZ IS YOUNGEST CHEVALIER—(Paris.) Jascha Heifetz has just been made a chevalier of the Legion of Honor by the French Government. The decoration was officially awarded on April 10, and Heifetz, who was on con-

cert tour in Palestine and Egypt, received it on his return to Paris several days ago. He is one of the youngest legionnaires, being only twenty-five years old. His concert at the Opéra will take place May 11. R. P.

Berlin

OBERT FINDS OLD HOMESTEAD IN GERMANY—(Berlin.) On a successful concert tour through Germany, Walter Obert, Cleveland pianist, stopped off at Weisensteinach in the picturesque Black Forest. Here he knew had stood the house in which his father was born and he was interested in finding out whether after fifty years it was still in existence. After a search through the records and with the aid of the mayor he located the house, now deserted. He also found he had many relatives living in the town who now spell their name "Aubert."

Vienna

MARIE MÜLLER FOR VIENNA OPERA—(Vienna.) Great interest has been aroused by the announcement that Director Schalk has signed up Marie Müller of the Metropolitan Opera Company for a series of guest performances at the Staatsoper during the late spring. Negotiations are now pending for Mme. Müller to become a member of the Vienna Opera, starting next season, and to sing here regularly as far as her American engagements permit. P. B.

VIENNA OPERA DEPOPULATED—(Vienna.) The names of Richard Mayr, Carl Aagaard Oestvig (Norwegian tenor) and his wife, Marie Rajdl, soprano, have been added to the long list of artists to leave the Vienna Opera at the end of this season. All three artists will henceforth sing at the Berlin Municipal Opera, under Bruno Walter, which has already captured the best Viennese singers. Trajan Grosavescu, Roumanian tenor and a back-ranker at the Vienna Opera, has just been engaged for next season by the Berlin Staatsoper, after a most successful guest appearance. The withdrawal of Mayr, the picturesque basso cantante and incomparable Baron Ochs, has caused a veritable stir in the Vienna press, as he is today the most famous member of the house. P. B.

Miscellaneous

FURTWÄNGLER TO CONDUCT BRAHMS FESTIVAL—(Heidelberg.) The sixth Brahms Festival, to take place in Heidelberg from May 29 to June 2, will be conducted by Wilhelm Furtwängler. The soloists will include Elly Ney, Adolf Busch, Paul Grümmer and the Busch Quartet. M. S.

SCRIABIN FESTIVAL—(Moscow.) The tenth anniversary of the death of Scriabin was celebrated here by a series of concerts, in which all the great symphonic works of the famous musician were given. Many pieces for the piano were included. The concerts were such a success that they will be repeated in the near future. R. P.

BIRMINGHAM HEARS TWO HOLST OPERAS—(Liverpool.) Under the auspices of the Sandon Studios Society—a local circle of artistic enthusiasts—Gustav Holst's two one-act operas, Savitri and At the Boar's Head, were recently presented under the direction of Malcolm Sargent, J. E. Wallace, F. Wilkinson, and the composer. Isabel Anson, as the devoted Savitri, sang and acted with great intensity, while G. Dams (Satyavan) and G. Hill (Death) were equally satisfactory. In connection with the second work, a Shakespearean episode from Henry IV, the efforts of Eleanor Charter, Nellie Howard, Stanley Maher, and W. L. Irvine deserve honorable mention. A ballet arrangement of the Saint Paul suite made an appropriate, if perhaps rather lengthy, entree. W. J. B.

ANOTHER NOVELTY FOR BRUSSELS—(Brussels.) The indefatigable Theater de la Monnaie has brought out another successful novelty in Rimsky-Korsakoff's opera, Czar Saltan. The stage management was excellent and the interpretations of the various roles of the first order. The sumptuous decorations and gorgeous costumes revealed the latest word in modernism, while the music under the baton of the Russian conductor, Morskoy, was nothing short of a revelation. The work had a great success. A. G.

BUDAPEST OPERA SELF-SUPPORTING AND MAKING PROFITS—(Budapest.) The Royal Opera of this city is probably the only European opera house to be not only self-supporting, but also a money-making proposition. The present season has netted a profit, it is announced, which is ten per cent. of the total budget. The reason for this surprising state of things rests in the economic management of the new director, and even more in the very low singers' salaries. The top fee for the stars of the house is five millions a night, or \$70. P. B.

Many Engagements for Mary Miller Mount

The success of Mary Miller Mount as a concert artist is apparent from the large number of engagements she fulfills throughout the season. Following are her appearances as pianist and accompanist from March 12 to May 12, all of them in Philadelphia unless otherwise stated: March 12, in recital with Chah-Mouradian, Armenian tenor of the Paris Opera House; 23, Mr. and Mrs. Burton Piersol, Beaver College, Pa.; April 4, Rocco Pandiscio, baritone of the San Carlo Opera House of Naples, Torresdale, Pa.; 6, Louis Shenk, baritone; 14, Lisa Roma, soprano, Elkins, Pa.; 15 (afternoon), Ednah Cook Smith, mezzo soprano, Bellevue-Stratford Ball Room (evening) radio recital; 19, Reba Patton, soprano, assisted by William Kincaid, solo flutist of the Philadelphia Orchestra, foyer of the Academy of Music; 23, Musical reading by William O. Miller, University of Pennsylvania; 25, two piano recital with Elizabeth Gest, assisted by Ednah Cook Smith, mezzo soprano; May 5, Jenö de Donath, violinist, recital for the New Century Club of Philadelphia; 12, charity concert, Academy of Music in Philadelphia.

N. Y. U. Summer Art Courses in Paris

New York University offers a series of courses in art and allied subjects, from July 12 to August 21, to be held in Paris, with excursions through France and in other parts of Europe if desired. The courses include France, Geographical and Historical; Architecture, Sculpture, Decorative Art, Furniture and Painting. Visits will be made to Versailles, Fontainebleau, Chantilly, Saint Denis, Sevres, Troyes Amiens, Chartres, Rouen, the Chateaux of the Loire. The cost is very small, and at a slight additional fee extended trips may be made through Europe.

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THE FATE OF THE PIANO

By Hans Schneider

Of late all sorts of dire things have been predicted and prophesied for that awful piece of household furniture the piano. Of all the nuisances in the world and of bad noises (for even music becomes noise when not wanted) the piano furnishes 99 per cent of it. And sorry to say I am guilty of introducing, wholesale, poor, innocent, harmless children into the mystery of handling this instrument of occasional torture, and when considering all the misery I am causing indirectly to peaceful people I shudder as I think of the hereafter.

Yet the piano will never go out of existence. Radio and the mechanical reproducing machines will not any more eliminate it than electric cars and automobiles have eliminated the horse. When things have adjusted themselves to new conditions, we will have perhaps less but better music as we have less and better horses now. Being the only instrument outside of the organ which can produce the whole score and range of music, it will always have to be used by the student anyway. But there are still other factors. The most convincing one is the great satisfaction which comes from doing a thing yourself and the strong inborn desire of self expression that all artistically inclined people have. Quite a little personal vanity will have to say something about it too, and Mabel will always be proud to play in company no matter how bad she plays, how much the piano is out of tune and whether anybody listens or not.

But music instruction will and must change decidedly in the future to meet the new demand. It will have to be broader and must get away from the personal effort, and looking at it in that way one can easily see how individual instrumental playing, be it piano or violin, or one of the other delightful "social" instruments like the cornet or saxophone, really prevent people from becoming "musical" in the true and highest sense of the word.

The necessity of personal laborious effort is really an obstacle to the acquiring of musical literature and knowledge. It is too slow, too laborious a proceeding to get the proper benefit from it; besides the average piano student never gets much beyond the "noise" and "tickling the keyboard" stage.

Just imagine how much literature would be absorbed if people had to spend as many hours in practice to become personally acquainted with a poem or story as it takes to master a Chopin nocturne or Beethoven sonata. Their literary standard would be about just a little above the Mother Goose Rhymes. How much would we know about painting if we could only appreciate and absorb what we paint ourselves, and then did not know what we painted or what it was meant to be, as is the case with many music students.

One surely can enjoy music, know music, without wasting time and money on instrumental lessons; teaching of music, real music and not instrumental skill without music, will be carried on in schools in the future like literature and other branches.

If I were the head of a music department of a university the first thing I would ask for would be a number of sound proof rooms furnished with phonographs and mechanical players, and I would assign "laboratory hours" for music students to study carefully graded compositions in connection with broad lessons in theory and form, musical history and aesthetics.

The budding painter studies his art in the Museum, so does the connoisseur whether he knows anything about perspective or brush-strokes. So should, and will, he go about it who appreciates music and wishes his children to do the same without inflicting Torquemadian torture methods from incompetent teachers upon them. We then will have musical people, plenty of them, who will go to concerts and enjoy them intelligently as they do other things. They will not attend them to "see" an artist or hear "him" but to listen to what he plays. "The play is the thing," which in music means the work performed.

People will not get real musical until they get away from the mechanical idea of music as embodied in a certain instrument. Tell somebody so and so is a musician, immediately the question pops out, "What instrument does he play?" And not until the last so-called music or piano teacher, who neither teaches music nor piano playing, is dead and buried, will we arrive at that Utopian condition.

There is absolutely no art of music connected with the average music lesson. The pupil does not know anything about the life of the composers, history or anything. They do not even know the names of their pieces or who wrote them. I know what I am talking about, for I come in contact with about 300 ordinary piano pupils at stated intervals.

From this point of view that kind of music teaching is a waste of money and time, and the sooner this condition is changed the better for all concerned. Many a healthy man and woman strut up and down the street as professors who might be more useful in another calling and be really happier at that, because if they are the least honest they must know that they do not give proper return for the time and money spent by their pupil.

As far as the return of the harpsichord is concerned, that may be looked upon as an interesting fad, a musical side issue of the present craze for antiques.

The greatest change in our music life will be brought about by radio. At present many people seem to be sick of music. They get too much of it and mostly of too poor quality. Above all radio will gradually strip music of its mechanical aspect and make it what it really is, spiritual. People will learn to think of music as something mysterious, and to use a much abused term, "divine." It will make far less, but better music, and of course unlimited opportunity to enjoy it. But in spite of everything said pro and contra, the piano will stay like the typewriter and sewing machine and will continue to be a blessing or a nuisance—comme vous voulez.

Ralph Leopold in Cincinnati

Ralph Leopold, pianist, gave a recital and held a master class before the convention of the Ohio Music Teachers' Association and Ohio Federation of Music Clubs in Cincinnati, April 29. His program comprised the toccata and fugue in D minor, Bach-Tausig; nocturne, Debussy; Humoresque, Rachmaninoff; By the Sea, Arensky; Orientale, Amani; Etude Heroique, Leschetizky; Sounds of the Forest from Siegfried, Wagner-Leopold; Sunrise and Siegfried's Parting from Brünnhilde from Götterdämmerung, Wagner-Leopold. Following the program, which was enthusiastically received, he led a discussion of various phases of the art of piano playing and illustrated certain effects of pedalling

and tone-color by playing Chopin's Nocturne in D flat. Mr. Leopold was one of the guests of honor at a banquet given by the combined clubs, on April 28.

Pennsylvania F. M. C. Convention

(Continued from page 6)

Mrs. James A. Aikens, Jr., director). The participants were the Junior Orchestra of the Philadelphia Music Club, Florence Haenle, director; Dorothea Hutchinson, contralto, accompanied by Louise A. Aikens; Helen Goddard, pianist; the Semi-chorus of the Matinee Musical Club, Mrs. James A. Aikens, Jr., director, with Clara Grube, soprano, in the solo parts; Charles Jaffe, youthful violin prodigy, accompanied by Ruth Burroughs; Eleanor Eisenhardt, soprano, accompanied by Ruth Burroughs; Reba Boteler, reader; Marjorie Tyne, harpist; chorus, consisting of the Philadelphia Music Club Junior Chorus and the Matinee Musical Club Junior and Juvenile Chorus, directed by Mrs. Elma Carey Johnson, director of the Philadelphia Junior Music Club Chorus, and accompanied by Essie Ottinger.

On Wednesday evening the banquet was held in the Rose Garden. The speakers were Dr. Tily, chairman of the Sesqui-Centennial Music Committee; Dr. Davis, who represented the Mayor; Mrs. Edwin A. Watrous, Philadelphia Music Club, president; Mrs. Samuel W. Cooper, president of the Matinee Musical Club; and Mrs. W. C. Dierks, president of the State Federation, who presided. The pleasing musical program was arranged by the Philadelphia Music Club, and presented Katherine Palmer, soprano, accompanied by Meta Schumann; Kathryn E. Noll, contralto (winner of the National Contest last year), accompanied by Rosetta Semmes French (who only missed winning the national piano contest by one-half point), and the Celeste Trio, composed of Mildred H. Ackley, pianist, Margarita Parkinson, violinist, and Ethel Door McKinley, cellist.

Thursday morning, a business meeting was held in the Red Room, when the reports of the club presidents were given.

At 2 P. M. a demonstration of the study course was given by Huldah Jane Kenley, assistant professor of music at Carnegie Institute of Technology.

At 3:30 P. M. the delegates were taken on a drive through the city, including all the points of historical interest.

At 8:15 in the ballroom was held the spring concert and dance given by the Matinee Musical Club. It was an interesting program in which the following took part: the Matinee Musical Chorus, with Helen Pulaski Innes as director and Helen Boothroyd Buckley, accompanist; the Harp Ensemble, under the direction of Dorothy Johnstone Baseler; the string ensemble and opera class, directed by Alexander Smallens; and a ballet directed by Caroline Littlefield. This program formed a brilliant finale for the Convention.

M. M. C.

May Peterson with Salem Oratorio Society

The Salem Oratorio Society presented May Peterson as soloist for its concert of April 18, for which event Miss Peterson chose numbers by Puccini, Elgar, Reger, Blech, Ulanowsky, Warren, Chausson, Dalcroze, Scott, Grant-Schaefer and Stratton. To this long list Miss Peterson had to add eight encores, which speaks sufficiently for the calibre of her work. Miss Peterson is one of those rare concert singers who possess the gift to charm as well as entertain, and this coupled with her fine art constitutes her a thoroughly delightful concert singer. This event proved no exception, and Miss Peterson was the recipient of well merited acclaim.

Reuter Gives Lecture Recitals in Davenport

Following his great success with his second series of twelve lecture-recitals in Indianapolis, Rudolph Reuter, pianist, is conducting a similar series of six lecture recitals in the Tri-cities of Davenport, Moline and Rock Island, where

Mr. Reuter has appeared over ten times in seven years. The Tri-cities have a highly musical nucleus of an artistic community. Many chamber concerts, the symphony orchestra, several courses of big concerts, and many private musical undertakings are supported in a most enthusiastic manner. Mr. Reuter's standing as a virtuoso, his easy manner of speaking, together with his erudite knowledge of the subjects in hand, are counted upon to make this short series of six lecture-recitals one of the season's most interesting occurrences.

Daniel Mayer Artists Listed

Concert Management Daniel Mayer, Inc., announces that the following are included in their list of artists and attractions for the season 1926-27: Dusolina Giannini, Idelle Patterson, sopranos; Lula Mysz-Gmeiner, mezzo; Amy Ellerman, contralto; Ernest Davis, Rafael Diaz, and Gil Valeriano, tenors; Royal Dadmun and Pavel Ludikar, baritones; Prince Alexis Obolensky, basso; Ellen Ballou, Mischa Levitzki, Guy Maier, Lee Pattison, Charles Naegele, Beryl Rubinstein, Alberto Sciarretti and Eleanor Spencer, pianists; Zlatko Balokovic, violinist; Evsei Belousoff and Maria Rosanoff, cellists; The Stringwood Ensemble; The Russian Symphonic Choir; The Tipica Orchestra of Mexico; and Alexander Gretchaninoff, composer-conductor-pianist.

Pius X School Summer Courses

The Pius X School of Liturgical Music, located at the College of the Sacred Heart, New York, announces summer courses, beginning June 28. They are: Gregorian Chant, a practical course by Mrs. Justine Ward; Gregorian Chant, an entirely new course by the Right Rev. Abbott Dom Fennetti, O. S. B., president of the Pontifical Institute of Sacred Music, Rome; Liturgical Singing and Choir Conducting, by Rev. J. E. Rohan, professor of Liturgical Music, St. Augustine's Seminary, and director of Church Music for the Archdiocese of Toronto; Gregorian Accompaniment, by Achille Bragers; The Liturgy, by Rev. Virgil Michel, O.S.B.

Juilliard Foundation Recitals

Student recitals have been given at the Juilliard Foundation as follows: May 4, by Adele Marcus, Dudley Marwick, Daniel Saidenberg, Araxie Hagopian and Celius Dougherty; 7, by Dorothy Kendrick, Edith Piper, Michael de Stefano, Grace Divine, Moses Levine and Terry Joseffy; 11, by Jerome Rappaport, Florence Johnson, Sadie Schwartz, Ruth Shaffner and Abram Chasins. A recital is scheduled for May 14, by Frances Hall, Charles Kullman, David Siegel, Walter Preston, Rudolph Gruen and Madalyn Maier.

Roderick White's Last Appearance

Roderick White played his last engagement this season on May 12, when he gave a program before the Woman's Club at Santa Barbara. Mr. White had the assistance of Marjorie Dodge of Los Angeles, who sang a group of songs.

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A teacher of art is judged by his own training and experience, by his continued and intensive cultivation of his art, and by the attainments and progress of his pupils. When the teaching career of Anthony Sinigalliano is appraised by the severe perquisites enumerated above, it is evident that he is a violinist of the highest order, as well as a teacher of exceptional ability.

Mr. Sinigalliano received instruction from the late Henry Schradieck and also profited from the teaching of such renowned artists as Leopold Lichtenberg, Michael Press, Eddy Brown, the late Franz Kneisel, and others. This accounts for his success in the recognition and the development of talented pupils. Among his pupils who have shown



ANTHONY SINIGALLIANO.

marked talent are Sindel Kopp, Ernest La Placa, Saul Danowitz, Walter Woelper, Helen Sinigalliano and Marion Friedman. The latter will be remembered for her several appearances in concerts and recitals. Miss Friedman received instruction from Mr. Sinigalliano for four years and has now been accepted as a pupil by Leopold Auer, who predicts a career for her as a virtuosa within two years.

Mr. Sinigalliano will conduct a summer course in New York and Newark.

Myra Hess Makes Chicago Debut

Myra Hess, English pianist, who has been hailed in the East as an artist of rare talent, made her debut at the Studebaker Theater in Chicago recently, and scored a decided success. The critics were most enthusiastic in their reviews of the event, excerpts of which are here quoted. Eugene Stinson, in the Chicago Daily Journal, wrote: "Myra Hess brought to her recital a personality charged with depth of feeling, yet dominated by the intellect, and a pianism which rejoiced in remarkable subtleties. . . . In addition, her performance had the forcefulness of sustained, independent and refined ideas, which could not have been suitably presented in playing of less clarity and originality than served to make this young English woman's debut here one of the most stimulating events of the season. Her music remained for the most part fine rather than large, as such it was of seemingly limitless scope." Glenn Dillard Gunn, in the Chicago Herald and Examiner, commented: "She is a charming player, an intimate pianist who nevertheless has the fire and the abandon necessary for sustained dramatic episodes." The Chicago Post spoke of the pianist in the following terms: "Miss Hess is a personality. . . . She is one more of those intended by nature to play the piano. . . . Her rhythmic feeling was most sensitive and the Brahms intermezzo she made so fascinating that it had

to be repeated. The Rhapsodie was given with a verve that had in it the broad sweep."

SAILINGS

Lazare Saminsky

Lazare Saminsky, the composer, accompanied by Mrs. Saminsky, sailed on May 5 to fill various artistic engagements in France and Italy. Among these is a concert at which he will conduct the Colonne Orchestra of Paris in a program of chamber orchestral works, including his own new composition, Litanies of Women, for voice and orchestra; Gruenberg's Polychromatics, Alexander Krein's Hebrew Sketches, and other works. Shortly afterwards Mr. Saminsky will lecture on modern American and Russian music before the Royal Academy in Florence, Italy, at the reception given in his honor apropos of his recent election to honorary membership in that Academy. Mr. Saminsky's lecture will be illustrated by the performance of chamber works by Alexander Krein, Marion Bauer, Miacowsky, Frederick Jacobi, Emerson Whitthorne, Walter Kramer, Achron, Prokofieff, Richard Hammond, Carpenter, Deem Taylor and Stravinsky. Soloists at the concerts will be Raymonde Delaunoy of the Metropolitan Opera Company, Louis Gruenberg and Dr. Felice Boghen, pianists-composers, and Dr. Tagliacoso, violinist and professor at the Florentine Conservatory. Mr. Saminsky will return in September to take up his duties as one of the League of Composers' directors and musical director of the New York Temple Emanu-El, and also to resume his classes in composition and orchestration.

Schoen Rene

Anna E. Schoen Rene sailed May 8 for Europe on the S. S. Olympic, bound for Paris, Baden-Baden and Berlin, where she will hear some of her pupils and also work with others on their future programs. She will return to reopen her New York studio early in the fall.

Adamo Didur

When the S. S. Olympic sailed on May 7 on board were a number of the Metropolitan Opera singers, among them Adamo Didur, the genial basso, who goes to Paris and then to Poland, where he will be given some guest performances with Ganna Walska in opera. Mr. Didur returns in the fall to rejoin the Metropolitan Opera Company. Prior to his departure, Joseph Landau, his life-long friend, gave a luncheon in Mr. Didur's honor at the Lafayette, among those present being Mr. and Mrs. William Thorne, Dr. and Mrs. Marafioti, Helen Fountain, Constance Hope, Sol Hurok, Josephine Vila, Marie Rappold and others.

Agnes Boone

Agnes Boone, whose School of the Dance is well established in New York, recently signed a partnership contract with Paul Swan, artist and dancer, and is getting ready for their joint appearances next season. At present Mr. Swan is in Lincoln, Nebr., exhibiting some of his paintings, and Miss Boone is getting her school launched for the summer session before leaving for Europe, so that they have abandoned rehearsals until her return. She has had several offers to appear professionally on the Continent and probably will dance in London, but most of her time will be spent studying with the finest masters of the dance abroad.

Iliff Garrison Soloist with German Societies

Although best known for his interpretations of Chopin and modern French composers, Iliff Garrison, pianist, was the soloist with the Arion Singing Society of Denver (Colo.), Andrew Speich, conductor, April 18, and at the complimentary banquet and concert given for Godfrey Schirmer, newly appointed German consul for Denver, at the Brown Palace Hotel, April 21. Mr. Garrison played compositions by Strauss-Tausig, Schumann and Liszt.

Berumen Pupils Play Well

The splendid young pianists who have played so well at the Noonday Recitals given at Aeolian Hall this winter, under the direction of the La Forge-Berumen Studios, have been pupils of Ernesto Berumen, the distinguished pianist and teacher. Also those who broadcast directly from the studios through WOR every Saturday evening are studying with him. Mr. Berumen's activities this season have been



DORSEY WHITTINGTON,

who was guest artist at the convention of the South Carolina Federation of Music Clubs, held at Anderson, S. C., March 11-13. On March 11 Mr. Whittington played a recital before a capacity audience at Anderson College and the next day made his debut as an after-dinner speaker at the dinner given by the Kiwanis Club to the delegates at the convention. He spoke of the wonderfully encouraging work of the Federation of Music Clubs in the South and of the fine constructive work for music being done in Southern colleges. The last day of the convention Mr. Whittington served as judge for the State Piano Contest. On March 16 Mr. Whittington gave the first recital ever offered by an artist in Seneca, S. C. The recital was arranged by the Music Club of Seneca and was attended by people who came from miles around. Winthrop College was also visited by Mr. Whittington for the first time. He has been engaged to hold a piano master class there during the summer session. Conal Quirke, of New York City, will head the vocal department. Mr. Whittington made his third Washington appearance on March 24 and then left for another trip South for several more recitals. (Mishkin photo.)

limited to teaching and studying. However, he will reënter the concert field next fall, when he expects to play several brilliant Spanish works by de Falla, Turina, Albéniz and Granados. Mr. Berumen will remain in New York this summer, and will teach until August 1, when he goes away for a month's vacation, returning about September 1 to resume his teaching and concert work.

Dayton Celebrates Festival

DAYTON, OHIO.—Dayton celebrated its Third Annual Spring Music Festival with two excellent concerts in Memorial Hall, April 27 and 28. The chorus of 200 voices was made up of ten church choirs and choral organizations. This was accompanied and assisted by the Cleveland Orchestra, the whole being under the direction of Nikolai Sokoloff. The selections for the first concert were sacred. Joshua, by Moussorgsky, proved a work of great strength and impressiveness. Another chorus which roused unusual interest was The Lord Hath Brought Again Zion, by Arthur Shepherd, assistant conductor of the Cleveland Orchestra. This was the first performance of the work with orchestral accompaniment.

The principal choral the second evening was The Swan and Skylark, by Thomas, while the most interesting orchestral offering was The Fountains of Rome by Respighi. The soloists for both concerts were, sopranos—Mabel Jackson, L. Rean Hodapp, Lorraine Lucas; contralto—Aline Doeller; tenor—Harlan Haines, and baritones—P. E. Gebhardt and De Witt Saunders. M. C.

John Wenger Exhibition

John Wenger, well known in the world of the theater as one of the foremost stage designers, will give an exhibition of his recent paintings, screens, and settings, at the Ferargil Galleries, 37 East 57th Street, from May 10 to 22, inclusive. The show will be open to the public daily.

In the realm of music Mr. Wenger has made many valuable contributions. It was he who made the setting for Petrouchka at the Metropolitan Opera House in 1919. His settings for musical numbers at the Strand, Rialto, Rivoli and Capitol theaters are well known, and he has made settings, besides, for concerts held at Carnegie Hall, the Greenwich Village Theater, the special permanent curtain at the Town Hall, and the beautiful and striking windows at Aeolian Hall. Among the well known artists who have appeared in John Wenger settings in concert are Percy Grainger, Sascha Jacobsen, Frances Peralta, and the late David Bispham.

Kathryn Browne Plans Elaborate Carmen Costume

Kathryn Browne is spending days and nights with the costumer these days. This young contralto is to make her debut in the role of Carmen with the Cincinnati Zoo Opera this summer. Stage directors are called for conference, also costumers, electricians, and now Lester Luther, pantomime artist. Each costume is to be draped and created with the ideas of all departments of the theater.



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NEWARK FESTIVAL

(Continued from page 5)

Devil's Trill Sonata, splendidly given, and his group of short pieces included Ave Maria, Hark, Hark the Lark, and I Palpiti, with Andre Benoist at the piano. Mr. Spalding proved himself to be as much of a favorite as the other two artists, and was heartily applauded by the large audience.

All in all it was a very auspicious opening for this long established festival.

THURSDAY EVENING, MAY 6

The rounds of applause that rang through the armory on Thursday night were only a genuine response to the efforts of five American artists, who scored individually with the huge audience. They were: Mary Lewis and Lawrence Tibbett, soprano and baritone, respectively, of the Metropolitan Opera Company, and the Marmains-Miriam, Irene and Phyllis. The combination was a happy one and the evening one well worth going miles to hear and see.

Miss Lewis, a vision to the eye, and thoroughly captivating her audience with her naturalness and charm of manner, elected to sing her group for the first half of the program, instead of the aria from Louise, as scheduled. Her numbers included: Down in the Forest, Ronald; Kerry Dance, Molloy; My Lovely Celia, Arne; and, as an encore, From the Land of the Sky-Blue Water, Cadman. In these she revealed the pretty quality of her voice, in all its clarity, and did some charming phrasing. Her diction was intelligible and she had little trouble in conveying the mood of the songs to her listeners. She was recalled several times. For the second half of the program she gave *Depuis le Jour* from Louise, its artistic rendition again winning favor.

Mr. Tibbett scored heavily. He was in admirable voice and spirits and was heard first in *E Sogno* from Falstaff, incidentally the aria that brought him fame over night, as one might say, at the revival of that opera at the Metropolitan. His is a voice of naturally beautiful quality, and he sings unusually well. He has a certain style that impresses at once and there was little doubt, upon this occasion, that the young baritone lived up to the reputation that had preceded him. He was obliged to sing an encore before the performance could go on. This was with the sympathetic support of Stewart Willie at the piano. His group for the second half included: *Hear Me Ye Winds and Waves*, Handel; *The Bailiff's Daughter*, old English; *In the Silent Night*, Rachmaninoff; *Song of the Flea*, Moussorgsky, all of which gave ample opportunity for the display of his versatility as an interpreter.

More talented girls than the Marmains one would go a long way to find. These three dancers are indeed worthy of appearing on any program with any artist. They have not only an inherent talent, as it must be, but more than the average amount of originality in their conceptions and the design of their costumes. There was nothing lacking in their performance, except, perhaps, a back drop which would have added to the eye a little. However, while one or all three were on the stage, the eye was concentrated on the figures. The three opened with *The Dance of Shiva*, to music of Dukas, and before the intermission, three more numbers were given to the increasing delight of the audience, who responded at once to their interesting art. *Blue Birds*, by Miriam and Irene, to music by Drigo, was exquisite in its grace and humor; *Madame Roulette*, by Phyllis, to Rehfeld's music, a clever contrast, and Miriam in an Egyptian Dance, to music from Aida, won an ovation before the dance had finished. Other dances during the second half were: *Chinese Porcelains*, Music by Rebikov, by Irene and Phyllis, and *Infernal Dance*, music by Stravinsky, given by the ensemble.

The chorus did not have much to do upon this occasion, but the two numbers—*Neath the Autumn Moon*, by Frederick W. Vanderpool, and the *Madrigal* from Mr. Wiske's opera, *The Roundheads*, were done splendidly, with fine tonal balance and quality, and a rhythm and clarity of diction that made its work of more than passing interest. Mr. Wiske had his chorus well in hand and it followed his every move with a spontaneity that showed the result of thorough training. The program opened with the orchestra playing *Merry Wives of Windsor* overture, by Nicolai, and later was heard in the always popular *Invitation to the Dance*. A fine evening's entertainment then came to a close.

FRIDAY, MAY 7

The final evening of the festival, May 7, offered Mendelssohn's *Elijah*, with a large chorus and prominent soloists. The soloists were Constance Wardle, soprano; Mary Potter and Doris Doe, contraltos; Arthur Kraft, tenor; Arthur Middleton, baritone; John J. Breirley, boy soprano, and the following soloists from the chorus: M. Ellen Devey, contralto; Claude Dwyer, tenor; Nicholas T. Tynan, bass. The chorus, under the direction of C. Mortimer Wiske, gave a splendid rendition of Mendelssohn's great score, and the soloists, one and all, did their parts with high effectiveness. It would be impossible to speak in detail of each of the soloists, and as impossible to segregate any especial feature of the work of the chorus or orchestra. The entire production was of the greatest worth and artistic beauty, and reflected credit not only upon all concerned but also upon the city of Newark.

Dilling's Playing "Most Inspiring"

"Mildred Dilling is the only artist who has ever been reengaged for an Allegheny College Course," according to the Meadville, Pa., Evening Republican. And commenting on the harpist's recent appearance there again this season, the critic on that paper observes that "Miss Dilling again won her way into the hearts of her hearers. Her beautiful playing was most inspiring. The audience was rapt in attention while the artist was playing. She created exquisite, dulcet tones, and was recalled three times at the close of her first group."

Klibansky Studio Notes

Cyrill Pitts, Klibansky artist, gave a recital in Poughkeepsie, April 16, with many encores. He sang the tenor role at the first American performance of the opera *The Coronation of Poppea* (Monteverdi), given by Smith College, at Northampton, Mass., April 27-28, and he will sing in Summit, N. J., on May 18. May 3 he gave a recital in the Wurlitzer Auditorium, at which Louise Smith and other Klibansky artists were also heard.

Anna Prinz' beautiful contralto voice was admired at the annual meeting of the Men's Association, Temple Rodeph

Sholom, on April 13. Ruth Witmer has been engaged as soprano of the Second Presbyterian Church, Paterson, N. J. Lottice Howell so pleased her audiences in New Orleans that she was asked to prolong her stay.

Mr. and Mrs. George Gregg have returned from a successful concert tour through Florida; they have been reengaged for next season. Vivian Hart, in Philadelphia with the Shubert Maritz, received flattering notices for her beautiful singing and charming personality. Vera Ross is scoring a success in the Gilbert and Sullivan production, *Iolanthe*. Kathryn Ray and Jack Osterman are continuing to please in the Shubert review, *A Night in Paris*. Fauna Gressier is on tour with Murray Anderson's Review.

Mr. Klibansky held another of his pupils' concerts on May 6 in the Auditorium of the Y. M. H. A.

MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.—The twenty-third season of regular subscription concerts by the Minneapolis Symphony Orchestra was brought to an impressive close. Under the inspiring leadership of Henri Verbrugghen, assisted by Marie Sundelius, soprano, the concert proved one of the finest in the orchestra's history. It opened auspiciously with a virtuosic performance of the *Oberon* overture by Weber. After this Marie Sundelius sang the aria, *Dove Sono*, from Mozart's *The Marriage of Figaro*, which was followed by Richard Strauss' *Ständchen*, by way of extra. Borodin's sketch of the steppes of Central Asia, which followed, was exquisitely played by the orchestra and found so much favor with the audience that it had to be repeated. Marie Sundelius brought the first part of the program to a close with *Depuis le Jour* from Charpentier's *Louise*, being obliged, however, to add first one and then another strophe of Solveig's Lied by Grieg. The second and closing half of the program was fittingly given over to the orchestra which, under the loving and fervent guidance of its conductor, rose in Brahms' C minor symphony to artistic levels surpassing everything else the orchestra has done since Henri Verbrugghen became its artistic director.

The twenty-third "Pop" concert opened with Halvorsen's *March of the Boyars*. Other numbers played by the orchestra were Gounod's *Funeral March of a Marionette*; *A Chinese Legend* by Eichheim, and Alfred Hill's *Waia Maori*. The program closed with Grieg's *Peer Gynt Suite No. 1*. Bernard Ferguson, baritone, was the highly popular soloist and sang first the aria, *Quand la flamme de l'amour*, from Bizet's *La Jolie Fille de Perth*, while for his second appearance he sang Hermann's *The Three Comrades*, being obliged to add several extras.

The twenty-fourth and final "Pop" concert opened with Mozart's overture to *The Magic Flute*. Coronach, a Scottish Highland Lament by Edgar Barratt, tellingly orchestrated by Henri Verbrugghen, and the theme and variations from Schubert's string quartet in D minor, were the other orchestral offerings. Jeannette Vreeland, soprano, was the charming soloist. She sang first the aria, *Me voila seule dans la nuit*, from Bizet's *Les Pecheurs de Perles*, while for her second appearance she sang the waltz song from Gounod's *Romeo and Juliet*. All was charmingly done; she was recalled many times and was obliged to add several extras. The concert ended in a blaze of glory with Tchaikowsky's 1812 overture, in which the orchestra was assisted by Jalma and his Minneapolis Musical Post No. 99 American Legion Band. Almost immediately after the



VERA CURTIS,

soprano, formerly with the Metropolitan Opera Company for seven seasons, who has been engaged for guest appearances during the Cincinnati Summer Opera Season. Miss Curtis will sing *Venus in Tannhäuser* during the opening week. Owing to the fine record that Miss Curtis set for herself at the Metropolitan, and because of her success both in concert and oratorio, interest surrounds her engagement.

concert the orchestra, accompanied by Jeannette Vreeland as soloist, and Arthur J. Gaines, manager, left for its eighteenth annual spring tour.

The Verbrugghen String Quartet gave another of its highly prized concerts at the MacPhail School of Music recently. The MacPhail School is to be highly commended for giving its students, as well as its friends, an opportunity to become familiar with the masterpieces of chamber-music literature, played in such authoritative style as by the Verbrugghens.

A great undertaking, amazingly well done, was the production of Gounod's opera, *Faust*, by the Thursday Musical at the Garrick Theater. To Wilmot Goodwin is due the greatest amount of praise, for he not only directed and staged the whole performance, but in addition gave a splendid characterization of Mephistopheles, vocally as well as histrionically. Eveline W. Ounsworth, as Marguerite, proved herself a good actress as well as a good singer, while Lora Lulsdorf McCartney's Martha was full of humor, besides being well sung. J. Otto Jellison was a pleasing Faust, while Arthur W. Manuel was Valentine, and Grace La Mar as Siebel, were highly satisfactory. A small but well trained chorus and a small but efficient orchestra, directed by Fred Heiseke, rounded out the ensemble and contributed considerably to the success of the performance as a whole.

G. S.

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"In all respects the Mendelssohn Club lived up to the glowing advance reports of the concert, and sharp attack, skillful shading, true-toned pitch and a homogeneity, both of conception and execution, were outstanding characteristics of the singers. Especially fine was the handling of changing rhythm and the delicate shading, wherein an adjustment of the various parts was always kept in balance. Varied forms of tone production, from the full voice double forty climaxes to barely audible pianissimo and delicious humming accompaniments were achieved with an effortless ease and confidence of manner which spoke well for the Club's training."—*Evening Bulletin*.

"Conducted by N. Lindsay Norden, the Club presented a program of genuine musical worth, marked by variety of novelty. The opening choral group, two choruses by Elgar and one by Stanford, were typically English in musical feeling and sufficiently contrasting in tone and style to give novelty to the opportunity for diversified types of singing on the part of the chorus. . . . 'The Pater Noster,' of Verdi, sung in Italian and beautifully interpreted, and 'O Lord God,' by Tchaikowsky, gave an ecclesiastical color to the program."—*Philadelphia Record*.

"There was uniformity of effort in the concerted numbers and conscientious care in the details of phrasing, attack and the great precision required when a cappella works are tricky contrapuntal in character. . . . N. Lindsay Norden conducted with his wonted assurance and facility, and the performance was cordially received."—*Philadelphia Inquirer*.

"The Club did some excellent singing and displayed a tonal quality and fair volume, but did its finest work in dynamics and nuance, in which they followed the indicated instructions of the Conductor to the very letter. One of the most effective numbers was Elgar's 'Death on the Hills,' a gruesome poem, treated most skillfully by the composer. Two others were sacred compositions of widely different schools, each of which had its first performance in Philadelphia. These were Tchaikowsky's 'O Lord God,' a remarkable work, showing an immense technique of composition for voices, and thoroughly in the spirit of the modern Russian religious music, and a setting of the 'Pater Noster,' by Verdi, a rich composition full of very beautiful effects for voices in five parts. 'The Silence of Maternal Hills,' by Healy, was another composition given for the first time here, and exceedingly fine, with a long hummed phrase, used both as a prelude and postlude to the chorus proper. The close of this composition was especially fine and very well performed."—*Public Ledger*.

PREMIERE OF TURANDOT

(Continued from page 5)

force, generously offers her a way of escape at the risk of his own life. If she succeeds in discovering his name before dawn, he shall die.

Turandot has given orders that the name of the Unknown shall be revealed to her before dawn under pain of death; the proclamation is spread abroad in the night, while the Unknown Prince in the palace garden listens to the voices as in an ecstatic dream. In vain do the populace and the ministers tempt him to reveal his name with promises of riches, glory, love; his only desire is Turandot. And just as he is about to be overwhelmed by the crowd in their fury, Timur and Liu make their appearance. They are recognized as the two who were with the Unknown the evening before; they must know his name and they must tell it.

Turandot appears; she is ready to send Timur to the torture, anything to make him speak; but Liu cries: "I alone know the name you seek." Then Turandot's fury vents itself on Liu; she is about to be put to torture, but when she sees that there is no escape and that she is in imminent danger of betraying her beloved, she kills herself. The lifeless body of the little maiden who died for her love is borne out, followed by the crowd; and the Unknown Prince and the cruel Princess are left face to face. An impetuous embrace by the Prince awakes the dormant womanhood in Turandot. She has no resistance left; her voice and strength fail her. Only when she hears his name from the Unknown's lips, she has once more a moment of pride and hate.

But in the second scene of the third act, in the presence of the crowd, the Emperor and the dignitaries, while dawn tinges the sky with rosy hues, Turandot, arbitress of Calaf's destiny, proclaims from the top of the great stair:

"O august father . . . Now I know the name
of the stranger.
His name . . . is Love!"

THE ABSENCE OF DRAMATIC VALUES

Gozzi called his Turandot, performed in Venice in the year 1762, a "tragi-comic theatrical Chinese tale." Puccini began to set it to music as a lyric drama in the last years of his life and the finale was completed by Franco Alfano after Puccini's death. In these opposing terms, "theatrical tale—lyric drama" lies the difference in the conceptions of the two Italian artists—the Venetian of the 18th century and

the Tuscan of the 20th—and, as we shall see farther on, the organic defect of Puccini's opera.

Much in Gozzi's tale has been altered in the libretto, and the structure and general economy of the work have been profoundly changed. The two librettists not only made full use of the initial idea, which was not Gozzi's own, but they also took over the characteristically "Gozzian" feature—the three clownish figures of the Italian comedy—who have been turned into three grotesque ministers. They have, however, deprived them of their distinctive traditional tasks, using them only to enliven a rather gloomy story, while at the same time they obstruct the action in more than one place.

These three grotesque characters are not congenial to Puccinian opera. The "marvellous" and the supernatural in the plot having been intentionally destroyed in part, and the episode of Turandot having been reduced to the usual librettistic complication (and in this the wish of the composer is clear), the insertion of the clowns became still more difficult, as everything tended to a psychological realism of purest Puccinian brand.

Apart from all this, however, Turandot, as a Puccinian libretto, lacks a real dramatic or even a merely melodramatic nucleus. The whole action is based on a pre-supposition, a fact existing *a priori*, outside the plot which is unfolded before us. This is the starting point of an action which neither progresses nor develops, which dwells on the same motive right up to the sudden change in the last scene, and even this does not in any way attain to the importance of a proper dramatic climax. To this may be added the insufficient characterization of Calaf as a lover, and it will easily be imagined how the interest declines from the first act to the last.

THE MUSIC

People have spoken, in connection with Turandot, of a "regeneration" of Puccini, almost of a new direction of his art. Indeed there appears to be in this opera a greater breadth of conception, the intention to enlarge the picture beyond the *petit bourgeois* limit and to make the crowd intervene as an active element in the dramatic plot. But if we look a little deeper, we see that, even if the intention was really there, the composer deceived himself as to his capacity of surpassing the limits fixed by his personal and happy temperament, and that he has involuntarily retraced the path he has so often trod before.

The composer's chief ambition evidently was to give substance to the enigmatic figure of Turandot. With an artist's intuition he wished to make it psychologically clear. For this he lacked the necessary strength. His pen was arrested at the opening of the last duet, which in all probability was to lay bare for us the soul of the Princess and so justify his artistic efforts. But apart from this, the figure of Turandot does not stand out as it should have; the riddle scene has some good moments, but it is not the expression of a particular state of mind. The music describes the pervading anxiety, the agonizing suspense that grips the spectators during the scene, but has no direct connection with the protagonists of the scene itself as we have come to know them. It is constructed purely and simply as a scene, and as such is not very different, both in arrangement and treatment, from other Puccinian scenes, such as the game of poker in the Girl of the Golden West, or the last act of Tosca. Turandot remains mysterious, not because the composer has desired to surround her with mystery and legend, but because he has not succeeded in making her live as a human being.

The same may be said of Calaf: what do his cries say to us, if we compare them with the personal impetus of Des Grieux and Rodolfo? This character, too cold, too sure of himself, could not excite Puccini's sympathies and inspire his muse. Like Turandot, he is the fruit of an abstraction, and therefore no dramatic spark can be kindled from their antithesis. Strangers and enemies in the second act, they do not succeed in establishing a sentimental harmony in the finale of the opera.

More human and deep-felt are the two figures of Timur and Liu. One might even say that the latter is the only living human figure in the whole opera, and the only one who remains to testify and confirm, if such confirmation were needed, Puccini's sympathy for this type of fragile, devoted woman, capable only of devotion and sacrifice, even to die for it. Of course Liu is not Mimi, even as she is not Butterfly. The plot of the libretto does not permit her to reveal herself fully to us, to exercise a real influence on the unfolding of the action; but the few accents Puccini has given her are sufficient to attract our sympathy and we are deeply moved when she dies after having exalted, humbly but with faith, the passion of her unhappy love. Whoever reviews the female figures of Puccini's dramatic works must not forget this little maiden, who, having been poetically conceived, rises so far above her fortunate rival.

The three figures of the ministers are merely generic; they are the usual characters used by Puccini for interrupting the dramatic action with comic episodes—personages of small importance, a few of whom still live, thanks to some happy comic touch—like Rodolfo's three friends in Bohème or the sacristan in Tosca. In Turandot, it seems to me, the composer has lost his sense of proportion as regards this comic trio. After their first pleasing appearance in the first

act, Ping, Pang and Pong grow tiresome in the second, and in the third nobody takes any more notice of them.

WILL NOT LIVE

In Turandot, Puccini has not succeeded in creating a work of art which lives and will live. Passages are not lacking in which the composer has found touching accents of tenderness (above all in connection with the figure of Liu), moments of dramatic pathos (as in the riddle scene) and apt flashes of the spirit of caricature (as in the scene of the axe-grinding). There are scenes, too, in which the musical dramatist reveals himself once more as a skillful and sure manipulator and distributor of effects; but on the whole the musical vein is scanty and the inspiration languishes.

When was Puccini ever so poor in melodic creativeness as not to find for the tenor a phrase less trite and flat than that sung by Calaf at the beginning of the third act? And is this penury compensated by a real progress in technical elaboration, by a greater richness of the harmonic, orchestral and rhythmic dress? No. Harmonically, apart from some passing excursions into the field of polytonality (those same excursions that Puccini had already attempted and that are now the order of the day with nearly all composers), it seems to us that the score of Turandot is somewhat gray and monotonous. The abuse of the "flat" tonalities—and above all of that of E flat major and minor—render many pages heavy, especially in the first and third act.

Neither has Puccini, however fine and tasteful an orchestrator he may have been, extracted from the orchestra emotion which other composers have found there; nor from the choral element, which, although highly developed in this last opera, has neither the dramatic function nor the polyphonic construction to make it stand out as a multiple personage necessary to the action.

The impression as a whole is that Puccini approached the subject of Turandot with boldness and the wish to say a new word, but did not sufficiently realize the absolute incompatibility of the story with his own temperament. When he wrote to his librettists that "it is necessary to humanize," he showed the uneasiness of his soul, compelled to dwell and express itself among figures which did not allow it to vibrate lyrically. He therefore lacked, and consequently his work also lacks, the fully understood central figure, thoroughly known and above all "loved," around which an opera is built as around a germinal nucleus of life. And therefore Giacomo Puccini's last labor is lacking in that unity and dramatic life which give his best works their abiding and pleasing elements. Turandot remains to tell us how elevated was the artistic conception of Giacomo Puccini, and how keen, notwithstanding his years and his illness, was his desire to advance. Yet it does not affirm itself as a vital manifestation of art; it contributes nothing that will survive change of fashion and difference of taste.

Before speaking of the performance, there still remains to be mentioned the last duet and the finale of the opera, which, as is known, were not written by Puccini. He stopped at the duet in which Calaf vanquishes Turandot by the generosity of his soul and the passion of his heart—the culminating point, as the reader may imagine, and of primary importance in the structure of the opera. The composer left some fragments of this duet and of the last scene, and Ricordi, by agreement with the Puccini family, entrusted the elaboration of these fragments to Franco Alfano.

This part was not performed on the evening of the premiere, out of respect to a wish expressed by the composer, in order that the public should know the point at which his hand was arrested. But it was performed at the dress rehearsal. Alfano's contribution has been most skillfully put together in accordance with the Puccini style, as far as this was possible to a foreign individuality. In it the characteristic themes of the opera have found formal, if not exactly aesthetic synthesis. The finale is a crowning of the whole, effective and impressive in its sonority.

THE PERFORMANCE

The performance (reported by cable in last week's issue of the MUSICAL COURIER), was excellent in every respect, both on the stage and in the orchestra. Raissa, in the arduous part of the heroine; Fleta as Calaf; and the three masks, Ping (Giacomo Rimini), Pang (E. Venturini), and Pong (G. Nesi), were especially good; Maria Zamboni as Liu was only fair. The orchestra, under Toscanini's direction, was nothing short of perfect, of course. Unsurpassable were the choruses trained by Veneziani, and very picturesque the scenic movement for which Giacchino Forzano was responsible. Caramba's costumes were vivacious; Galileo Chier's "Chinese" scenery, on the other hand mediocre. There was too much minute and caligraphic detail and the color effects were poor.

GUIDO M. GATTI.

[Pictures of Turandot, still in the mails, will appear in an early issue.—Editor.]

New Decorations for North Shore Festival

When the Chicago North Shore Festival opens at Evanston (Ill.), on May 24, its patrons will find themselves in the same Northwestern University gymnasium as of old, but with an entirely new scheme of decoration. If it is true that the pleasures of the ear are enhanced by the appeal of beauty to the eye, the artistic success of the festival should be greater this year than ever before. For the authorities have contracted with one of the principal floral decorators to turn the great gymnasium into an Italian garden as one of those poetic retreats would look in spring. Beautiful Temple lanterns have been imported from Italy and these, swinging over the heads of the listeners, will be interspersed with balls of blossoms as well as ferns and foliage. Blossoming trees will surround the garden, which will be separated from the audience by means of hedges.

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Irene Pavloska Becomes Member of Sherwood Music School Faculty

Irene Pavloska, prima donna mezzo-soprano of the Chicago Civic Opera Company, has become associated with the faculty of the Sherwood Music School, and will devote a certain amount of her time to opera and concert coaching, in addition to her own opera and concert activities. This announcement is one of unusual interest, and there will doubtless be many demands for the instruction periods that will be available with this popular and successful artist. In her nine seasons with the Chicago Civic Opera, Mme. Pavloska has won a favored place in the affections of Chicago opera-goers, as she has also won renown through



IRENE PAVLOSKA
as *Mistress Page in Falstaff*.

her nation-wide concert appearances. Quoting a prominent critic, "Irene Pavloska is the world's best in her own type of art."

The talent on which Pavloska has built the structure of her art, came to her very naturally by inheritance, as her mother was an outstanding Canadian pianist. It was due to the persuasion of the late Enrico Caruso and the famous Mme. Albani, that her father, who was opposed to a career for her, was finally prevailed upon to permit her to prepare for the operatic field. At the age of twelve she began her studies in Germany. Somewhat later, she went to Paris where she studied for some time with Edmond Duvernoy, teacher of Litvinne, Acte, Donalda, and many other celebrities.

After some light-opera experience she was engaged by Campanini for the artist staff of the Chicago Civic Opera, with which organization she has been associated for the past nine seasons, in addition to her extensive concert tours. She has appeared in more than sixty roles, in four different languages.

Among the roles for which she is particularly celebrated are: The title role in *Carmen*, *Charlotte in Werther*, *Hansel in Hansel and Gretel*, *Mistress Page in Falstaff*, *Suzuki in Madame Butterfly*, *Coupava in the Snow Maiden*, *Musetta in La Boheme*, and *Nancy in Martha*.

In the coming season she will create the role of Sheila in *Cadman's Witch of Salem*, to be produced for the first time by the Chicago Civic Opera Company.

Fabien Sevitzy's Bass-Violin Recital

Fabien Sevitzy, bass violin virtuoso, gave a concert on April 15 in the Academy of Music Foyer, Philadelphia, which was an outstanding event of the season. The program consisted of sonata (Gaillard), concerto (Koussevitzky), etude (Chopin), *Liebestraum* (Liszt), and two Bach arias for voice, double-bass and organ, both arranged by Sevitzy. Veronica Sweigart was assisting artist and Dorothea Neebe-Lange was at the piano.

Quoting newspaper mention, the *Star* said: "The wonder of the playing by Mr. Sevitzy was the facile manner and agility with which he handled the giant violin . . . he extracted ear-caressing tones from the thick cords. The audience went home with elated spirits and the feeling of an evening which could not have been better spent." The *Bulletin* said in part: "In the hands of a musician of Mr. Sevitzy's stature the bass violin becomes an instrument of wide tonal range and color. . . . He achieved the voice of the bass-cello and mezzo range of the viola, producing uniformly smooth tone. The portamento was as meltingly alluring as a cello tone . . . his agile fingers, delicacy of tone, and sureness of technic stirred his audience to prolonged applause. . . . A masterly performance of the concerto of Koussevitzky. The manner in which he achieved high notes in the *andante* bordered on the miraculous."

Czerwonky's Varied Orchestral Activities

Richard Czerwonky, violinist and conductor, and focal point of many and varied orchestral activities in Chicago during the past few months, will conclude his season's program with the final concert of the season of the Bush Conservatory Symphony Orchestra, on May 27, at Orchestra Hall, Chicago. On May 9 he directed the first appearance of the Woman's Symphony Orchestra of Chicago, of which he is conductor. His season as conductor of the Philharmonic Orchestra closed last month.

Mr. Czerwonky's position as dean of the violin department of Bush Conservatory has brought him a large class of talented students from all parts of the country. One of these young violinists, Samuel Martinez of El Paso (Texas), won the valuable violin recently awarded in the conservatory's annual student competition.

The approaching summer term of the conservatory has already brought a large advance registration with this prominent violinist and teacher. An important and interesting feature of the summer school is a series of master repertory classes by Mr. Czerwonky on *How to Listen to Music*. The artist has a unique viewpoint: He maintains that, as in baseball, in its enthusiasm, the audience works harder than the players, so the audience in music must "work" in its important receptive participation in the program—in its understanding of the composer and the performer. And just how the audience must do its part—how

it will "lend an ear," is the objective of these classes. One of the interesting studies he will undertake with the class is how orchestral tone is "fused," how combination of tones influence the esthetic effect of the music.

Bonelli with Three Opera Companies

Richard Bonelli, American baritone, has just been re-engaged by the Chicago Civic Opera Company for the Chicago and Boston seasons as well as for the entire road tour next winter, 1926-27.

Mr. Bonelli's sensational successes during the Chicago opera season and his great triumphs in his recitals brought him an invitation from the Los Angeles Opera Company to sing leading roles with that organization prior to the merger with the San Francisco Opera Association. A few weeks later, when the Pacific Coast opera companies combined forces, Mr. Bonelli received a request from the Frisco company to sing the roles of *The Barber*, in *Il Barbiere di Siviglia*, and that of *Rigoletto* in the opera of that name. Mr. Bonelli, therefore, will open his 1926-27 season with the San Francisco Opera Company in September, later joining the Los Angeles Opera Company for appearances in the leading baritone roles in *Trovatore*, *Traviata*, *Samson et Dalilah*, *Butterfly* and *The Girl of the Golden West*, until it is time for him to report for rehearsals with the Chicago opera.

Mr. Bonelli's manager, Calvin M. Franklin, has added Baltimore, Syracuse, Newburgh and Buffalo to his list of concert appearances for the coming season.

Grace Leslie Re-Engaged for Chautauqua

Grace Leslie will spend the early part of the summer on the Massachusetts coast, resting in her summer home overlooking the sea. The month of August the contralto will fulfill an engagement, which in reality is a re-engagement, with the New York Symphony Orchestra in its Chautauqua concerts. Among the works Miss Leslie will sing is the part of *Delilah* in the *Saint-Saëns* opera to be given in concert form. Other future engagements for Miss Leslie include appearances as soloist with the Morning Choral Club of St. Louis and the Mendelssohn Choir of Pittsburgh, with the latter being scheduled to sing the contralto solo part in the *Bach St. Matthew Passion* music.

Anton Witek Married

Anton Witek, violinist, well known in this country and for many years concertmaster of the Boston Symphony Orchestra, head of the Witek Trio and teacher, who of late years has been living in Frankfurt-on-Main, Germany, was married in that city on May 8 to Alma Rosengren of Lindsborg, Kans. Miss Rosengren had been a pupil of Mr. Witek when he was in Boston. She went abroad several months ago for a tour of Sweden, visiting Germany afterwards. She had been head of the violin department at Bethany College at Lindsborg, and later in Baylor University, Waco, Texas.

Alexander Bloch's Pupils in Closing Recital

The violin pupils of Alexander Bloch were heard in the closing recital of the season, on May 4. Those participating were: Jeannette Elner, Irving Argay, Anna Klomberg, Ruth Taylor McDowell, Wilma Bazant, John Kokes, Samuel Kantrowitz and Lillian Egli. When Mr. Bloch goes to his summer studio at Hillsdale, N. Y., on June 1, a dozen or so of his pupils will spend some time studying with him there. Hillsdale is only three hours from New York on the train and in the lovely Berkshire Hills, where in addition to their study the youngsters may enjoy the relaxation and beauties of nature.

Roxy Engages Jacquet

S. L. Rothafel has engaged H. Maurice Jacquet, French conductor and composer, as general musical director of the new Roxy Theater, which is in the process of construction at Fifty-first Street and Seventh Avenue, New York City.

The Roxy Theater promises to be the finest motion picture theater in the country. Mr. Jacquet has been in America only a short time, being introduced here as the composer of *Spanish Love*, an operetta that enjoyed unusual success.

Reddick in Charge at Bay View

This summer for the first time William Reddick will be at the head of the annual Assembly Summer School of Music held every year at Bay View, Mich., by the Bay View Camp Ground Association. For several years past Mr. Reddick has been a member of the faculty of the school and his excellent work this year won him promotion to the office of Dean, and head of the piano and theory department.



WILLIAM REDDICK.

Photograph photo from the drawing by Joseph Cummings Chase.

ments. Mr. Reddick will also be in charge of all of the music at Bay View this summer, and will conduct choral and orchestral concerts as well as arranging smaller musical affairs.

He is a very versatile musician and is kept busy all the year with hardly a pause between his summers in Michigan and also his winters in New York, where he is the organist of the Central Presbyterian Church. His teaching activities are multiple. He is on the faculty of the Brooklyn Music School and also that of the Master Institute of United Arts, in both of which places he teaches piano, harmony and counterpoint. Besides, he has a large private class of piano pupils. As an accompanist he is known throughout the United States and Canada, which he has toured many times with such prominent singers as David Bispham, Alice Nielsen, Maud Powell, Riccardo Martin, Paul Althouse, Anna Case, Arthur Hartmann, Sophie Braslau, Jeanne Gordon, and many others. He is also the official accompanist for the University Glee Club of New York, and for the Juilliard Musical Foundation. Just to fill up spare time he has done considerable composing. Besides a number of well known original songs, he is particularly known for his arrangement of *Negro Spirituals*. The session at Bay View this year begins on July 12.

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UTICA, N. Y., MAY FESTIVAL IS REVIVED AND IS A GREAT SUCCESS ARTISTICALLY

Soloists Include Martha Attwood, Mabelle Addison, Ernest Davis and Norman Jollif—Morris Gabriel Williams Scores as Conductor, John G. Thomas Assisting—Thomas E. Ryan Praised as Accompanist and Associate Director—Large Chorus, Orchestra and School Children Have Prominent Part in Programs—George H. Fischer's Gloria Wins Ovation for the Composer

Utica, N. Y. has just had its first music festival in several seasons, the dates being May 3, 4 and 5. A splendid program was arranged for the opening concert on Monday evening, and it proved such a great success artistically that one could not but regret that the entire auditorium of the Avon Theater was not packed to capacity. One of the aims of the festival was to bring together and unify a city of music lovers in further expression and appreciation of fine music, and those who did attend this first concert were given a rare musical treat and one which long will be remembered. The major portion of the program was rendered by local talent, the Festival Symphony Orchestra, with Carl Mertz conducting, and the Festival Chorus of 350 under the direction of Morris Gabriel Williams. Two sterling soloists from New York also were presented, Mme. Martha Attwood, soprano, and Norman Jollif, bass-baritone.

A. Carlos Gomez's *Il Guarany* was the opening number, given a stirring rendition by the orchestra. Following came Gounod's mighty chorus, *Unfold Ye Portals*, from the *Redemption*, in which both the orchestra and the chorus collaborated. It was noticeable that among these 400 singers there was much fine talent. Their voices blended well; their diction was commendable, attacks excellent, and their phrasing good. It was very evident that the rehearsals had been faithfully attended and conducted in a painstaking manner.

Mme. Attwood, who makes an attractive stage presence, was then heard in the popular *Depuis le jour* aria from Charpentier's *Louise*. She is an experienced artist who has appeared in concert and opera with great success. In the aria and two groups of songs, one of which is dedicated to her, Mme. Attwood demonstrated that she possesses a rich and beautiful voice of fine quality. Of course encores were demanded, and, much to the delight of the audience, for one of them she played her own accompaniment to *Carry Me Back to Old Virginny*. Mme. Attwood well deserved the applause and floral tributes bestowed upon her.

Following the soprano's rendition of the aria from *Louise*, the chorus and orchestra, under Mr. Williams' direction, gave an impressive performance of Handel's *Largo*. Mr. Jollif was then heard in the baritone aria, *Ella giammai M'amo*, from Verdi's *Don Carlos*, delivered with the proper dramatic intensity and with the fine artistry to be expected from a musician of his calibre. Mr. Jollif's group of songs, which included Creation's Hymn, Beethoven's *An Eriskey Love Lilt*, songs of the Hebrides, and *Dedication*, Schumann, also met with enthusiastic approval, and he, too, was encored.

Of special interest at this concert was George H. Fischer's *Gloria*, which was published especially for this occasion by the Utica Music Festival Association. It was given such an inspired rendition by the chorus, orchestra and Utica soloists that by special request it was repeated at the final concert on Wednesday evening, May 5. Prof. Fischer was in the audience, and an ovation was tendered him as well as the participants in the performance. The Utica soloists were Helen G. Kelly, soprano; Mrs. J. Herbert Gilroy, contralto; Harry R. Gosling, tenor, and John E. Owen, bass, all of whom entered wholeheartedly into the rendition and helped materially to make it the success it was. Thomas E. Ryan is to be congratulated for his work as conductor and George M. Wald, Jr., for his efforts as accompanist.

This program was concluded with Costa's *With Sheathed Swords*, given by the chorus and orchestra under Mr. Williams' direction.

PUBLIC SCHOOL MUSIC PROGRAM

On Tuesday afternoon the concert was given under the general supervision of John A. De Camp, superintendent of schools, and Bertha Dean Hughes, supervisor of music in the Utica public schools. It was indeed remarkable to note the excellent results accomplished by the participants in this program. The Utica Free Academy Orchestra, of which Harriet A. Puffer is director, was heard in a group of three numbers; 200 first grade pupils, with Mildred Baker director, sang two selections by Johnstone; and a chorus of 300 boys with unchanged voices, Bertha Dean Hughes directing, gave a group of numbers. Following the intermission a cornet ensemble of twenty pupils from the grades and high school played *The Lost Chord* by Sullivan, with organ accompaniment by George Wald, Lincoln Holroyd directing. Ellen Smith then directed a chorus of 300 third grade pupils in selections by Loomis, Johnstone and Wood. The Drum Ensemble (twenty pupils from the grades and high school) contributed two numbers, with organ accompaniment played by Mr. Wald and Albert Senton directing. A three part chorus of 400 pupils from the sixth grade was the final attraction, Margaret Dolin directing. Arnold's *Summer Time* was especially well received in the last group. This program gave an excellent idea of the splendid work being done along musical lines in the Utica schools. There was a surprising unity of attack noticeable in the playing and singing of the various groups.

TUESDAY EVENING PROGRAM

Mabelle Addison was the featured soloist for the Tuesday evening program, and the pleasure her singing afforded the audience was proof that she merited the distinction. Miss Addison's first group included Hahn's *Paysage* and *Valverde's Clavitos*, a selection in which she always scores decisively. At her second appearance the *Voce di Donna* from *La Gioconda* was delivered with skill. For her final offerings the contralto chose Campbell-Tipton's *The Crying of Water*; Brahms' *Wiegen Lied*, and Florence Hughes Start's *Remembrance*, which was well worthy of its place as a festival number. That Miss Addison is a serious student of music is reflected in her interpretations. There is apparent a depth of feeling and an understanding of the content of the music she sings which is highly commendable. It is of interest to note that *Remembrance* was composed by a Utica musician, Florence Start. This selection is dedicated to Gertrude Curran, who, by the way, is to be cordially

thanked for the hospitality shown by her to artists and guests of the festival.

The Avon Symphony Orchestra, Carl Merz, conductor, played Hosmer's *Southern Rhapsody* as the overture, in which many Southern melodies are interwoven with skill. The Haydn Male Chorus was introduced as the second attraction for this program, and a triple quartet also was featured. The chorus gave an excellent account of itself under the baton of John G. Thomas.

So well received was the piano quartet of four young Utica musicians in their playing of Tschaiikowsky's *Marche Scherze* at two pianos that an encore was demanded. This pleasurable selection was rendered by Margaret Griffith and Alice Newman (first piano) and Clara Wenner and Mary Nightingale (second piano).

Johannes Magendanz conducted the Utica Maennerchor, a male chorus, in two numbers, *Es Ist Ein Bruennlein Geflossen*, Kaun, and *Das Deutsche Lied*, Ottenhofer, sung a capella, to which an encore was given. In all of these selections fine musicianship was in evidence. This interesting and diversified program also included Mabel Daniels' *In Springtime*, a song cycle, sung with appreciation and understanding by the Professional Women's Chorus, Frank Parker conducting. The climax of the program was reached with the final group, in which the Utica Maennerchor sang Lachner's *Evening Peace*, the baritone solo taken by Frank Parker and Mr. Magendanz conducting, and the Haydn Male Chorus giving Grieg's *Landsighting*, with baritone solo by Maldwyn Jones and Mr. Thomas conducting.

WEDNESDAY AFTERNOON PROGRAM

The schools again furnished the program for the afternoon concert on May 5. Space forbids detailed review of the fine playing and singing heard; suffice to say that the entire program was a delight to those who were fortunate enough to hear it. The participants in the first half of the concert included the Utica Free Academy Band, Lincoln Holroyd, director; Utica Free Academy Glee Clubs, Bertha Dean Hughes, director; two part chorus, 300 pupils from the fifth grade, Hazel Seaman, director. After the intermission came a chorus of 200 pupils from the second grade, directed by Licetna Stanton; a clarinet ensemble of twenty pupils from the grades and high school played Schumann's *Träumerei*, with organ accompaniment by George Wald and Lincoln Holroyd directing; a chorus of 200 pupils from the fourth grade, and the final number, a four part chorus of 600 voices from the seventh and eighth grades, under the direction of Bertha Dean Hughes.

FINAL CONCERT, WEDNESDAY EVENING, MAY 5

The three festival artists already heard were presented at the final concert on Wednesday evening, and in addition there were many other interesting features, including another soloist from New York, Ernest Davis, tenor, who scored an instantaneous success. The Festival Symphony Orchestra opened the program with an excellent rendition of Verdi's *The Sicilian Vespers*, conducted by Mr. Merz. Mr. Williams then conducted the chorus and orchestra through a stirring performance of Wagner's *Hail Bright Abode* from *Tannhäuser*. There was power in the rendition and the conductor had his forces well in hand, winning an ovation from the audience.

Mr. Jollif was heard in a group of numbers of wide variety. His singing was colorful, phrasing exquisite, diction good, and in his final programmed number, *Danny Deever*, he was intensely dramatic. His is a very expressive voice. Mme. Attwood also was thoroughly enjoyed in an aria from Puccini's *Manon Lescaut*; *Dance the Romaika*, Ware; *Supposin'*, Trevaloa, and *Ecstasy*, Rummell, again displaying evidence of her gift for song. She reached a high level of excellence in all of these selections, giving them the proper interpretation and singing with fine style. Then came Ernest Davis, who made his first appearance at the festival in the *Sanctus* from Gounod's *Messe Solennelle* with the festival chorus and orchestra under the direction of Mr. Thomas. His success was immediate. He sings with authority, is the possessor of a robust tenor voice of wide range, and in addition has a magnetic personality. Mr. Davis also was presented in two groups of numbers by Handel, Grieg, Loth, Wood and Verdi, all of which were delivered with sincerity and fine artistry. The tenor will be heartily welcomed by Uticans whenever he returns to sing for them.

Miss Addison again made an excellent impression at the final concert when she sang the well liked *Mon Coeur Souvre a ta Voix* aria from *Samson and Delilah*. It was delivered with musical discernment. Following the rendition

(Continued on page 34)

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ANN ARBOR FESTIVAL TO TAKE PLACE MAY 19, 20, 21 AND 22

University Choral Union, Chicago Symphony Orchestra, Large Children's Chorus and Noted Conductors and Soloists to Participate in Program.

Ann Arbor's May Festival will take place May 19, 20, 21 and 22. It will consist of six concerts in which some of the world's greatest musicians will unite their efforts in programs which will have wide appeal. The list of stars in-

and Charles Stratton, will participate. Richard Bonelli, baritone of the Chicago Opera; Theodore Harrison, head of the voice department of the University School of Music, will sing baritone roles, while James Wolfe, of the Metro-



PRINCIPALS AT
ANN ARBOR
MAY FESTIVAL,
MAY 19-22.

1—Earl V. Moore, musical director, © Rentschler; 2—Florence Austral, soprano (photo by Apeda); 3—Albert Spalding, violinist (photo by G. Maillard Kessler); 4—Frederick Stock, orchestral conductor (photo by Matzene); 5—Barre Hill, singer (photo by Rentschler); 6—Mischa Levitski, pianist; 7—Giovanni Martinelli, tenor; 8—Charles Stratton, tenor; 9—Marie Sundelius, soprano (photo by Perry); 10—Jeanne Laval, contralto; 11—Joseph E. Maddy, conductor of the Children's Festival Chorus; 12—Louise Homer, contralto © Aime Dupont; 13—Richard Bonelli, baritone (photo by Morrall); 14—James Wolfe, basso; 15—Theodore Harrison, singer; 16—Charles A. Sink, business manager of the festival since 1904; 17—Augusta Lenska, contralto, as Fricka in Walküre (photo by Moffett); 18—Richard Crooks, tenor; 19—Howard Hanson, guest conductor (photo by Moser).

cludes Florence Austral, English soprano; Marie Sundelius, Swedish-American soprano; Louise Homer, American contralto; Jeanne Laval, well known oratorio singer, and Augusta Lenska, contralto of the Chicago Civic Opera Company. Three tenors, Giovanni Martinelli, Richard Crooks

politan Opera Company, and Barre Hill, a young Michigan artist, will sing bass roles. Albert Spalding, American violinist, will be heard, as well as Mischa Levitski, the pianist. The University Choral Union of 300 voices will sing under the direction of Earl V. Moore. The Chicago Symphony

concerts), Valencia, Barcelona, Pampeluna (birthplace of Sarasate) and Saragossa (two concerts). In Madrid the quartet appeared before the King and Queen of Spain.

Master School of Musical Arts of California

Lazar S. Samoiloff, noted voice specialist and director of the Master School of Musical Arts of California, has been invited to speak before the Oregon Music Teachers' Association Convention in Portland, May 28. Mr. Samoiloff will return to San Francisco, May 31, to reopen the Master School of Musical Arts with a faculty of distinguished artist-teachers; Mr. Samoiloff will himself conduct the voice classes for a period of twelve weeks.

The piano department will begin activities with Germaine Schnitzer on July 5; she will teach for a period of five weeks, and her arrival is anticipated by scores of pianists who were delighted with her pianistic art during her recent concert tour on the Coast. This will be the first time that Mme. Schnitzer has conducted master classes there, but her reputation is international. She brings to her task an extensive teaching experience, plus thorough practical knowledge from concert appearances, which enable her to thoroughly prepare young pianists for a public career.

Sigismond Stojowski, eminent Polish pianist and pedagogue, will begin teaching in San Francisco, August 2; many new and former students are awaiting the opening of his classes. Students in composition as well as pianists are interested in his coming; he will again conduct the composition classes.

Harp students will be cared for by Annie Louise David, one of America's foremost harpists, who has endeared herself to the western public through her concert activities, and during previous visits in San Francisco.

Emil J. Polak, noted New York coach, begins work on June 1, and Andrew Kostelanetz, whose classes in sight singing and ear training were features of 1925, will again be associated with the Master School as accompanist, and as teacher of the foregoing subjects, during the twelve weeks' session.

An interesting addition to the faculty is that of Ethel Graham Lynde, noted lecturer on opera and other musical subjects, who will give weekly lectures.

Additional information may be obtained by addressing the manager, Alice Seckels, at the Fairmont Hotel, San Francisco, Calif.

Cable Tells of Flonzaley Quartet's Success

A cablegram from Madrid received by Loudon Charlton, manager of the Flonzaley Quartet, reads as follows: "Flonzaley Quartet played twice in these concerts with unprecedented success. Greatest of musical season, receiving tremendous ovations. (Signed) Association de Cultura Musical." The quartet is at present on tour in Spain, and will visit in addition to Madrid, Gijon, Oviedo, Vigo (two

Orchestra of seventy players will participate under the baton of Frederick Stock, while Joseph E. Maddy will lead a chorus of several hundred school children in choral works. Howard Hanson, orchestral conductor, music school administrator and a composer who has attracted wide attention, will appear in the role of guest conductor in the world's first performance of his own work entitled Lament for Beowulf, written for chorus and orchestra. He will wield the baton over the Choral Union and the Chicago Symphony Orchestra.

This splendid list of offerings has attracted the commendation of such leading music authorities as Rudolph Ganz, conductor of the St. Louis Orchestra; Arthur J. Gaines, conductor of the Minneapolis Symphony Orchestra; Herbert Witherspoon, president of the Chicago Musical College; William E. Walter, executive director of the Curtis Institute of Music; Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra; Charles Frederick Morse, conductor of the Detroit Orpheus and Madrigal clubs, and many other distinguished people.

Middleton "the Finest of Elijahs"

"Middleton combines a knowledge of the traditions of oratorio form with a conviction of its truth and worth," writes Glenn Dillard Gunn in the Chicago Herald Examiner, reporting the baritone's successful appearance as soloist with the Swedish Choral Society of Chicago in its recent presentation of Elijah. And the reviewer continues to praise the artist's "finished diction of persuasive lyric address, the magic of gorgeous tone, the feeling for the sustained, songful line of melody, the art of making a vocal recitative as logical as speech, and these are only a few of the qualities that lift Middleton's song far above that which we ordinarily encounter in oratorio."

The Chicago Tribune, in its review of the concert, adds pertinently, "For years this great baritone has been the finest of Elijahs, and he continues to maintain his supremacy."

"There is something so earnest, so thoroughly dramatic and convincing in his interpretations that it stands out among oratorio representations. The part was sung with temperament and with fine vocal art," writes Maurice Rosenfeld in the Daily News.

"He carried the work with authority. He has the routine and the whole thing is now so mastered that he can tell the story with power and still maintain the singing poise," is the keen observation of Karleton Hackett.

Wilson Lamb Studio Activities

A recital of merit was given on April 26 in the Metropolitan Building (East Orange, N. J.), by Owen D. Telfair. Mr. Telfair was trained in the Wilson Lamb Studios under the capable guidance of Cora Wynn Alexander, who presented him in this event. Mr. Telfair is an exceptional young pianist, of decided musical ability, and he reflected much credit on his studio and teacher. He played works by Moszkowski, Mendelssohn, Chopin, Sibelius, Beethoven and Rubinstein with technical skill and an artistic conception of the music. He was the recipient of warm praise and unstinted applause. Burnedene Mason, contralto, was the assisting artist and her rich, clear, lovely voice met with its usual favor. In both groups of songs, which were her contribution to the program, she was delightful.

Louetta Chatman, also a pupil of the Wilson Lamb Studios, is appearing with success in Florida. Oscar Brooks, whose tenor voice has caused many flattering prophecies, is to appear in recital shortly.

Wilson Lamb is scheduled to appear at Carnegie Hall for the benefit of the milk fund.

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NEW YORK CONCERTS

(Continued from page 19)

expression. Her top notes were particularly clear and true. Hahn's L'Heure Exquise was outstanding in its appeal and Miss Nott sang it delightfully. Two numbers by Huarte also met with popular favor. The English group contained a variety of selections that gave Miss Nott the opportunity of displaying her magnetism; her encore, Comin' Through the Rye, was exceedingly well liked. Miss Gauggel gave evidence of a full, rich contralto of fine quality. Her German group was lovely, including Wolf's Er Ists, Schubert's Nacht und Traume and Loewe's Niemand Hats Geschen. Miss Gauggel's easy manner of delivery and warm, genial personality endeared her to all. Her French and English groups met with equal approval; particularly did she please in Gretcheninoff's Over the Steppe, which she gave with suitable dramatic fervor. Miss Gauggel was also obliged to respond with an encore. Ina Grange provided spirited and noticeably fine accompaniments, and both artists received flowers.

Concert by Universal Artists

Universal Artists, Inc. gave a concert at the Metropolitan Opera House on May 6. Universal means Chaliapin. One could almost stop right there, to say nothing of the incomparable Isa Kremer and such other great artists as Leonora Cortez, Ina Bourskaya, Thalia Sabanieva, Marguerite Cobby, Rudolph Polk, Norbert Adler and Ivan Ivantsoff.

It was a gala concert and a gala audience, with standees packed so tightly that in order to breathe at all they must have had to breathe in rhythm, and you wondered how they had strength and enthusiasm left for the next artist, so vociferous was their greeting and appreciation of the one then on the stage.

The concert was opened by Leonora Cortez, who looks like a little wisp of sunshine on the stage, and who plays the piano as though she were a spirit inside and not sitting on a prosaic stool outside. Miss Cortez played Lieberstraime (Liszt), Waltz (Chopin), the famous minute waltz in Moskowski's clever arrangement, rhapsody No. 16 (Liszt), and the Chopin E minor waltz as an encore. Miss Cortez is a pianistic personage, newly arrived, and most welcome. She played beautifully, revealing a talent that is certain to bring her added successes. The audience was not lacking in its appreciation of her art.

Norbert Adler, who came next, sang the Flower Song from Bizet's Carmen, with a lovely fluid tone, musicianly phrasing and dramatic abandon, with the big aria from Andrea Chenier as an encore. He was followed by Ina Bourskaya, who looked like a silver snowflake and who sang appropriately Leyl's aria from the Snow Maiden of Rimsky-Korsakoff, with Hopak (Moussorgsky) and one other song, the name of which escapes the writer, as encores.

Ivan Ivantsoff, a baritone with excellent high tones and a fine sense of the theater, sang the inevitable prologue from Pagliacci, with The Prisoner (Gretcheninoff) and Vision Fugitive from Herodiade (Massenet) as encores. The first half was closed by Thalia Sabanieva, who sang in golden tones and in Russian, the Hymn to the Sun from Le Coq d'Or (Rimsky-Korsakoff). This was a wonderful argument for the original language enthusiasts as the whole flavor of the song is different, more cohesive and infinitely more pleasing. Mme. Sabanieva was forced to add an unfamiliar Russian song and Les Filles des Cadix (Delibes), as encores.

The second half of the program was opened by Rudolph Polk, whose fine, full tones and dignified bearing made a deep impression on the audience, which demanded an encore, the Ave Maria of Schubert-Wilhelm.

Then a little Dresden china doll proceeded to display the most astonishing vocal possibilities heard in years. Her vocal pyrotechnics, the size and fullness of her voice and her instinctive feeling for drama and that more elusive thing, "school," were all of super quality. Of course she needs experience but she is made of the stuff of which stars are made. Her name is Marguerite Cobby and she sang Una Voce Poco Fa (Rossini).

All those who paid twenty-five dollars a seat for Raquel Mueller should go to hear Isa Kremer. She does everything Miss Mueller does, and then some. You can not describe her art. You can only feel and live with her. Her offerings ranged the whole scale of color and emotion—Russian, French, Yiddish, Italian, German and English. She received an ovation that sounded like a pre-Volstead New Year's Eve, and was assisted, really assisted, by Leon Rosenblum at the piano.

Chaliapin had a cold. The writer recommends colds for all singers, if they can sing as he did. The only visible effect was that he would not sing as much as a frantic audience demanded. But from his first number to Moonbair savantee seex (The Volga Boat Song) he was, as ever, the eighth wonder of the world. The accompanists were Max Rabino-witch for Adler, Bourskaya, Chaliapin, Ivantsoff, Sabanieva

and Cobby; Leon Rosenblum for Isa Kremer, and Emil Newman for Rudolph Polk.

Mme. Colombati's Musicale

Mme. Virginia Colombati gave one of her regular musicales at her New York studio on April 26. Assisted by two of her artist-pupils, Alma Dormagen and Theresa Campeau, she presented an interesting program, the items of which were as follows: Boito's duet from Mefistofele, by Mme. Colombati and Miss Dormagen; Donizetti's Linda di Chamounix aria, Chaminade's Spanish Love Song, and La Paloma, by Mme. Colombati; Tchaikowsky's Jeanne d'Arc, Giordano's Andrea Chenier and Alvarez' Mantilla, by Miss Dormagen; Cavatina from Barber of Seville and Benedict's Theme and Variations, by Miss Campeau.

Both Miss Dormagen and Miss Campeau give great promise of being successful in the operatic and concert field, Miss Dormagen already having made a favorable impression at her debut last winter. Mme. Colombati sang with the freshness and spontaneity of youth, in spite of her retirement a number of years ago from the operatic stage, proving the correctness and value of her method of bel canto singing.

The afternoon was thoroughly enjoyed by a large company of music lovers and friends. Chevalier C. de Lancetotti accompanied with his usual skill and artistry.

Fine Performance of Cavalleria Rusticana

The Associated Opera Company, organized for some time and which offers opportunities to talent for making operatic debuts, gave Cavalleria Rusticana on May 9 at the Fifty-Second Street Theater. A capacity audience had the pleasure of hearing an excellent performance with Yvette Rugel (debut) singing the role of Santuzza. Miss Rugel made an excellent impression vocally as well as histrionically, and her lovely soprano voice of rich quality, depth, and good volume, rang out clean and clear. She received a tremendous ovation and responded graciously to both applause and many floral tributes.

Bellino Cappeli was an excellent Turiddu, and he, too, displayed a fine tenor voice. Alberto Terrassi (Alfio) is always a treat, as he is a vocalist as well as an actor of experience. His large baritone voice, which he handles with skill and intelligence, has won for him excellent praise wherever he appears. Esterre Waterman was an impressive Lola, and did good work. Giuseppina La Puma (Mannia Lucia) completed the cast.

A word of praise must be said for the chorus and orchestra, which added to the success of the performance. Vito Moscato conducted.

Adamo Gregoretti is director and organizer of this organization and deserves much credit for his untiring energy in making it a success.

Haggerty-Snell Pupils in Recital

Mme. Ida Haggerty-Snell introduced several of her vocal and piano students at a musicale in her studio in the Metropolitan Opera House Building on May 1. Both her vocal and piano students reflected great credit on her teaching. Mildred Harriett Undy, a pupil of Mme. Constance Henry Killen, of the Valentine Conservatory of Wilmington, Del., was a guest pianist, offering two numbers at the close of the program. Among the vocal students introduced by Mme. Haggerty-Snell were: Elizabeth Strack, Harold Maynard, Etta Tounjon, Pearl Cohen, Fay Garenhaus, W. H. McElroy, Cecelia Carvel, Esther Hillkerk, Ann Winterbottom, Carmelina Arra, and T. Ellis. The piano selections were offered by Shirley Skalnack, Estelle Srebnik, and May Steigerwald.

Kiwanians Introduce Blind Pianist

Ruth O'Shaughnessy, a twenty-one year old blind pianist from Asheville, N. C., whose musical education has been sponsored and paid for by the Kiwanis Club of that city, was brought to New York last week by officials of that club, and presented to the New York Kiwanis Club at its luncheon at the Hotel McAlpin, on May 5. Miss O'Shaughnessy showed talent quite unusual for one of her age, working under such a handicap. At the invitation of the club, W. J. Henderson of The Sun, Paul Morris of the Evening Telegram, and H. O. Osgood of the Musical Courier, were present to hear her. Mr. Henderson making a very felicitous short speech. Dr. Sigmund Spaeth was chairman.

Klamroth Studio Recital

Two and a quarter hours of vocal music would be tire-some unless sung by unusual singers; and this was the case at the recital given by artist-pupils of Wilfried Klamroth, in his handsome residence-studio on West 71st street, New York. Presenting such established singers as Dicie Howell, Edna Indermaur, Adele Parkhurst, and others, there was



LILLIAN CROXTON,

coloratura soprano, who, being indisposed for the last month, was obliged to cancel many engagements in New York. She has completely recovered, however, and is about ready to take a trip to Sulphur Springs. On her return she will spend the summer, accompanied by her husband, at the Westchester Biltmore Club.

heard a galaxy of voices which show the expert specialist in the vocal art.

Following the singing of the duet Quis Est Homo (Rossini), by Misses Parkhurst and Indermaur, Eleanor Harz' beautiful alto voice and good German made effect in songs by Schumann, Grieg and Borodine. Barbara Fisher followed, singing tastefully with flexible soprano voice, Strauss and Schubert songs. Priscilla Hall, with bright voice, sang Warum (Tchaikowsky) and Ah Love But a Day (Beach) with artistic finish, and Silvia Fisher sang songs by Gretcheninow and Schubert; her's is a rich dramatic soprano voice. Mr. Harmon contributed Franz and Kaun songs especially well, with fine climax. An unusual voice and personality has Mrs. Cooper, who gave great pleasure in Tchaikowsky's Jeanne d'Arc aria, with deep expression and fervor. Marian Parker added Bon jour Suzanne (Delibes) and Chopin's Lithuanian Song with excellent finish and French, followed by Marion May, who briefly explained Songs of the Hebrides, arranged by Kennedy Frazer; wild, atmospheric they are, and Miss May sang them with full and colorful voice. Schumann's Provenzalisches Lied and Grovlez' Petites Litanies were chosen by Antoinette Boudreau, who sang most tastefully, with expressive temperament. Jubal's Lyre and the Butterfly aria, mediums for Adele Parkhurst, were beautifully sung, the former in rapid tempo, yet clearly, and the aria with abounding feeling. Miss Indermaur's glorious voice made fine effect in songs by Respighi, Loewe, and Cadman's Robin Woman's Song, and the always fine, clear German, French and English enunciation was noted in all pupils. Aage Nielsen showed an expressive, fast developing voice allied with clear enunciation and musical feeling, and Misses List and Prutzman played excellent accompaniments. A most attentive and appreciative audience heard and applauded the singers, who certainly exemplified in high degree the tenets of Wilfried Klamroth's teaching.

William Heughan

William Heughan is something a little different in the way of musical entertainment. A tall, good looking Scotchman, he is the possessor of a full rich bass voice of more

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than usual range, with a real profundo quality in the lower part and an extended and agreeable upper register.

Mr. Heughan not only sings his songs but he also acts them as far as the concert platform permits. His program included some operatic arias, sung in Italian and English, and various German, Russian and English songs, sung for the most part in English; but the principal ingredient was Scottish songs, in which needless to say he is particularly at home, singing them with real sympathy and compelling effect. The competent violinist, Hyman Lenzer, was the assisting artist, and at the piano Gladys Sayer accompanied sympathetically and cleverly.

All in all it was a novel sort of entertainment for Carnegie Hall. Mr. Heughan in making his New York debut has just completed a tour which has taken him through English speaking countries all around the globe, on which he is said to have met with unbroken success. It was easy to understand why this was so. The Carnegie Hall audience, unusually large for this time of year, welcomed him heartily and was especially appreciative of the Scotch songs, which were sung with a delightful brogue. He was called on for a number of encores which included I Married a Wife, Love Will Find a Way, When the Kiss Comes Home, Dashing Away with the Smoothing Iron, and a Maori song by the Australian composer, Alfred Hill, one of the best and most effective numbers of the evening.

Ljungkvist Sings at Masonic Concert

Samuel Ljungkvist, tenor, sang an extensive program at the annual spring concert given by the Bredablick Lodge of the Masonic temple, on Twenty-third Street, May 1. A crowded house was there to welcome him, and he presented his program in a masterful style and responded to the applause with several encores.

Benefit Recital for MacDowell Colony

In Steinway Hall, on Saturday evening, May 15, twelve pupils of Agnes Brennan, New York pianist and teacher, will appear in a benefit recital, the entire proceeds to go to the MacDowell Colony at Peterborough, N. H. The program will be an all-MacDowell one. Among the numbers to be played will be the entire Woodland Sketches and The Sea Pieces. Those participating in the recital are John Downs, Kathleen Dooley, Gertrude Kern, Cathleen Baxter, Frances Taylor, Alice Levins, Margaret Reilly, Anthony Salvi, Elizabeth Marko, Norma Gradstein, Helen Kremelberg and May Mahoney. The recital is being managed by Lillian Brennan, and from the indications every seat will be sold before the night of the concert.

Ilari and Johnston in Recital

Iseo Ilari, Italian tenor, will appear at Aeolian Hall in a recital on May 22, including among his numbers selections from Puccini's new opera, Turandot, which will be given next season at the Metropolitan. He will also be heard in a number of songs by Gennaro M. Curci.

On May 29, Mr. Ilari and Bertha Johnston, contralto, will be heard in a concert to be given at the Waldorf-Astoria Hotel. An interesting program of considerable variety has been arranged, and, besides their solos, the young artists will sing several duets. Ilari's voice lends itself to concert work and Mrs. Johnston, who is a concert singer, does operatic numbers equally well. Opera, incidentally, is her aim. Both artists appear under the personal direction of Ada Soder-Hueck.

Tsianina and Os-ke-non-ton to Sing in Shanewis

Immediately after his recent concert in New York, Os-ke-non-ton embarked for Europe, there to join Princess Tsianina, Cherokee mezzo-soprano, in a long concert tour. Upon landing in Southampton he was met by a cable telling him this tour would have to be curtailed in June and that he and Tsianina would have to return to America to sing in the immense production of Shanewis which is to be staged in the Hollywood (Calif.), Bowl.

Incidentally the composer of the opera, Charles Wakefield Cadman, is re-writing the baritone role of Philip Harjo to conform to the scope and ability of this superb Mohawk baritone. It is also eminently fitting that Tsianina is to sing the title role of the Robin Woman inasmuch as the opera was not only written for her but also about her, as it embodies incidents from her own life.

These two highly talented Indians have formed an artistic partnership which has success written across its path. They are slated for two trips across the continent for the coming season.

Sascha Jacobsen at Institute of Musical Art

When Sascha Jacobsen was put in charge of the master classes of the late Franz Kneisel at the Institute of Musical Art, he also decided to devote his summer months to the continuation of his work at the Institute. He will maintain a summer class at his New York studio during July, August and September, to which he will devote each Wednesday. The other days he will have a summer class in violin and chamber music at his summer residence at New Hartford, Conn.

During the coming season Mr. Jacobsen will divide his time between teaching and concert engagements which are being booked for him at the Daniel Mayer office.

Gray-Lhevinne Participates in Toledo Music Week

Gray-Lhevinne, violinist, left California recently for Toledo, O., where she gave a recital during Music Week. This artist also gave a recital the same week, under the auspices of the Dana Musical Institute, at Warren, O. Between May 3 and July 12, Gray-Lhevinne will fill forty-seven engagements, including dates at several universities in Ohio, Pennsylvania, New Jersey, New York and West Virginia, etc. Her schedule is filled as usual.

Marcella Craft Returns from Europe

Marcella Craft, well known American soprano and pedagogue who has been abroad for a number of years past, returned to the United States last week on the S. S. George Washington, accompanied by a number of her pupils. Following a few engagements in the East, Miss Craft will depart for Riverdale, Cal., where she will spend the summer with her mother. She also is booked for some appearances on the Coast this month.

Flora Negri in Buffalo

Flora Negri was soloist at the Buffalo, N. Y., Orpheus Society concert, April 11. Mrs. J. S. Marvin, local representative of the MUSICAL COURIER, in her regular correspondence, reported her fine success, and four leading dailies of the Bison City confirmed this, the Express saying in part: "A voice of beautiful quality, pure, true, with carrying power. . . it stood out admirably against the choral background of Bruch's Frithjof, and was marked by interpretive value as well as vocal beauty." The Buffalo Times stated that she was an artist achieving fine vocal effects, and that she delighted with the Pagliacci aria. "Her clear enunciation and versatility are to be commended. The voice is lucid and most appealing. She sang with telling effect." "Particularly



FLORA NEGRI.

satisfactory was the work of Miss Negri," said the Courier; "a voice of opulent quality, fine instinct for the dramatic. . . . Pagliacci she sang brilliantly. . . . richness of voice. . . . rare poignancy." The News was no less enthusiastic, alluding to her "pure, resonant soprano voice. . . . an even, lyric soprano, and her performance was one of finished, effortless style."

Margolis Artist-Pupils Win Favor

Mario Carboni, who achieved an outstanding success at Orchestra Hall, Chicago, in his recital of March 8, studied with Samuel Margolis, whose studios are in the Metropolitan Opera House Building, New York. All the critics were favorable in their comment of the young singer's work, Karleton Hackett of the Chicago Evening Post saying: "Mario Carboni has the voice of the Italian baritone timbre, of naturally mellow quality and brilliant in the upper tones. He sang with fervor and dramatic feeling." Everywhere he has appeared both in this country and Europe, the singer has made a fine impression.

Another artist-pupil of Mr. Margolis is little Ann Covington, whose recent success may best be described by quoting some excerpts from a most enthusiastic review of her appearance in New York which appeared in the Morning Telegraph of April 25:

Arrived! Ann Covington—a girl pantomimist—an artist! . . . She is with a bicycle act, Bud Snyder and company, and was seen at the Broadway last week. Unbilled and unprogrammed she stands out as a little cameo all the way through the act, and not until the last few moments, when she does a coloratura number in a marvelously clear and pleasing voice, does one realize it is a girl. Even then, at the start of the number, there are some dubious ones, who say it is a female impersonator. Not until the clearness of the tones through the upper register ring like true metal, does one begin to appreciate the value of this girl's art and realize that the little clown they have been watching all the way through is of the gentler sex. . . . But the high spot is not reached until Snyder, waiting to do his final trick, sits on his bicycle while the pantomimist starts the coloratura number. Again one marvels at the voice. No wonder. She has studied seven years for opera and played leads in the smaller touring operatic troupes. Her teacher for five years was Samuel Margolis by whom she

BROADCASTING SUSPENDED

The bi-weekly radio quarter hour
"The MUSICAL COURIER Says—" broadcasted from Station WRNY (The Roosevelt, New York), will be suspended during the summer.

is still tutored. . . . It was purely by accident she tumbled upon the pantomime work. She has been at that end of the game for only thirty-five weeks and does the work like a veteran. Snyder had hired two men to do that part of the act, carrying Miss Covington as a singer. The men fell down on the job, at least one of them did, and Miss Covington prevailed upon Snyder to let her try it. At first it was done with a Benda masque, but the expression was lacking so she took a chance with the make-up and succeeded. And how!

A New Plan of Arnold Cornelissen

Arnold Cornelissen, pianist and conductor of the Buffalo Symphony Orchestra, is inaugurating some interesting plans for this summer, musically speaking. He is building his Stone House in the South Walean Hills as a retreat for a select circle of music devotees. This accomplishment is the result of a dream of long ago, cherished by a group of Holland admirers of the great works of Beethoven, who conceived the idea of building a Beethoven House amid the sand dunes, a short distance from Bloemendaal. The idea failed to materialize, but Mr. Cornelissen, who was one of those interested in the movement kept this idea among his dearest hopes, and he is today in a position to be able to realize it. While the ample facilities within Stone House provide for a presentation of a series of fascinating chamber musicales and other musical attractions throughout the summer, it is the thought of Mr. Cornelissen that, when the weather permits, the musicales will be presented out-of-doors. During this season, Mr. Cornelissen will present a series of five Saturday evening concerts, to be given on every third Saturday. Among the artists to appear are Arthur Hartmann, violinist; The Culp String Quartet, Het Steenen Huis Ensemble (group of Buffalo artists), and The Buffalo Choral Club.

Beethoven Violin and Piano Sonatas to Be Given

In connection with the various events that will take place to celebrate the Beethoven Centennial of 1927, a series of three subscription concerts comprising the ten sonatas for violin and piano will be given at Aeolian Hall on three successive Sunday afternoons, January 16, 23 and 30, by Efram Zimbalist, Paul Kochanski, Albert Spalding and Harold Bauer.

Strauss Peyton Made Bori Photo

The photograph of Lucrezia Bori which appeared on page 15 of the MUSICAL COURIER for May 6 should have been credited to the New York photographer, Strauss Peyton.

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Rumbles of discord—both musical and domestic—in mid-western orchestral circles are dimly heard in the distant east; may-be they will furnish a story or two to brighten up the usual rather newsless summer stretches.

R. E. Johnston, manager for the American baritone, John Charles Thomas, has written the following letter to the New York Graphic: "In your edition of May 5 is a column: 'Thomas Confers with Baldwin on Mediation Plan.' You have used the photograph of John Charles Thomas, the American baritone, and printed below the name of J. H. Thomas, the strike leader. This is not very complimentary to our American baritone. What have you to say about it?"

The presence in Vienna of Bruno Walter for a guest concert with the Philharmonic Orchestra was the occasion for renewed negotiations between him and the Staatsoper, and has given rise to the report that his engagement as "general musical director" next to Schalk is about to materialize. It is said that his contract will contain a clause to the effect that Walter will automatically become director of the house whenever Schalk retires. The Government is now willing to overlook certain racial questions, in the light of Walter's tremendous artistic and financial successes at the once bankrupt Berlin Municipal Opera. Walter evidently is the "white hope" of the Vienna Opera and the Austrian Government.

The MUSICAL COURIER is in receipt of a letter from Dr. P. M. Marafioti in which he answers an article entitled "W. A. Zeffi Asks Dr. Marafioti for Proof." At the end of his letter, which merely encloses and supplements an article which appeared in the New York Times, Dr. Marafioti writes: "I promise that I shall never trouble myself again, no matter what argument may arise." This being the case, and Dr. Marafioti being unwilling to conduct a scientific argument for the sake of arriving at the truth, the MUSICAL COURIER finds it useless to print his letter or to reprint the clipping from The Times. This Times clipping relates how Dr. Marafioti gave a demonstration at his office of a man alleged to sing without the use of his vocal chords. This man, as a result of an operation on the throat, breathes through a silver tube. This appears to prove to Dr. Marafioti that singers should train the resonant chambers, not the vocal chords. We have always heard that it

was a useful thing to be born with a silver spoon in the mouth, but those who wish to become singers will do better to be born with a silver tube in the throat.

The MUSICAL COURIER is publishing now in nearly every issue letters from former Leschetizky pupils whose names failed to appear on the list taken from the personal diary of the late Professor Theodore Leschetizky and published in a recent issue of the MUSICAL COURIER. Investigation explains the omission of these names on the part of the professor. It was his habit to assign a period of two or three hours to pupils of one of his preparing teachers, and to register that period only under the name of the teacher. For instance, an entire afternoon would be entered merely under the name of Mme. Liszniewska, who would take four or five of her most talented pupils to the master for special instruction on that afternoon, and their individual names would not be listed. This doubtless accounts for many omissions.

The annual report of the Edward MacDowell Association, Inc., for the year 1925, has just been published. During the summer of 1925 the colony was more active than ever before. There were fifty-six residents, made up of thirteen composers, three painters, two sculptors, nineteen poets, seven playwrights and twelve novelists and essayists, and the list included more well known names than ever before. The list of the works produced by members of the colony is a notable one. The financial statement shows receipts from various sources of \$37,680.24, and the year ended with a cash balance of \$1,610.81 to begin the work for 1926. As the years go on the value of this unique institution, the MacDowell Colony, becomes increasingly evident.

It is certainly a matter of more than local interest to learn that the Galperin Music Shop at Charleston, W. Va., has been conducting a series of piano recitals for the purpose of furthering interest in good music in the community. Dwight Anderson gave a recital in this series at New River State College Auditorium at Montgomery, W. Va., in which he played Mozart, Schumann, Chopin, Albeniz, MacDowell and Liszt, and a two-piano recital was given at the High School Auditorium in Charleston by Henri Schultze and Charles Greybill, assisted by Elsie Fischer Kincheloe, who gave two groups of songs. The program at this concert was also of the same high order. There could be no better way of spreading a love of good music, and we may assume that the plan also works out as a real business asset for the music house giving the concerts. It is a plan that should meet with widespread emulation.

WEINGARTNER—"THE IDEAL CONDUCTOR"

"What is it," asks Dr. Leopold Schmidt, one of the most widely feared critics of Berlin, "that emanates from Felix Weingartner from the first moment when he steps to his conductor's desk?" Dr. Schmidt immediately replies to his rhetorical question: "It is the tremendous personality of the great conductor. Weingartner embodies the essence of a sort of conductorship which is, alas, rapidly being lost. From his very debut he was for me the conductor. Free from mannerisms and tricks, his readings are always full of the natural spirit of the music performed. And he has remained my ideal among conductors up to this very day. No other leader has such an un-failing instinct for the proper tempi, for shadings, modifications and gradual transitions. It is a joy in these days to see a conductor who does not 'fidget' nor sway his arms in the air. Weingartner's poise, to be sure, is not merely external; his noble bearing fully corresponds to his inward superiority, to the virile force and clearness of his readings. Schubert's Unfinished was masterly in this respect, and so was the C minor symphony of Brahms, the triumphal finale of which evoked thunderous and boundless enthusiasm. More than ever today Weingartner is a conductor with a great and noble mission in the world of music." This homage from one of Germany's most famous musical critics was written on the occasion of a concert at Berlin interpolated by the great conductor between his triumphant season in London and his present tour of Russia. Is New York not to hear this orchestral leader again? Nineteen twenty-seven is the year of Beethoven Festivals—and Weingartner is today one of the foremost Beethoven authorities.

STATISTICS

In Cincinnati, Ohio, there are 583 professional musicians. Of this number, says Rene Devries, thirty-seven have made names for themselves, not only in Cincinnati, but also throughout the State of Ohio. Thirty of this number have made national reputations and twelve are internationally known.

What Follows?

Ralph Lyford's opera, *Castle Agrazant*, scored a great success at its two Cincinnati performances last week, as already recorded in the Musical Courier. The work was given by the Cincinnati American Opera Foundation, which is affiliated with the National Federation of Music Clubs. Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, is one of the board of directors of the Cincinnati American Opera Foundation, and the Committee of American Opera Composers consists of Charles Wakefield Cadman, John Alden Carpenter, George W. Chadwick, Frederick Converse, Henry Hadley, Edgar Stillman Kelley, Arthur Nevin, Frank Patterson and Theodore Stearns.

Last June the National Federation of Music Clubs gave Patterson's opera, *The Echo*, at Portland, Ore., and the work scored a real success both with press, public and professional musicians. This year Lyford's opera scores the same sort of success. The question naturally arises: why must such operas depend upon the efforts of clubs, foundations or other organizations for performance? And why does nothing happen as a result of such performances? After the Portland performance of Patterson's opera one might have supposed that the success of it would have induced the managements of America's permanent opera companies to investigate, at least, and to place the opera in their repertoires if it was found to be in any way available. So far as the Musical Courier knows, no such investigation was ever made. After the Portland production nothing happened. Nothing! The opera that it had cost so much effort and money to give was as dead as if it had never been written.

What will follow the great ovation accorded Lyford in Cincinnati? The Musical Courier predicts that the same thing will happen as that which followed the Portland production of Patterson's opera. That is to say, nothing! It will be a wonder if the managements of America's permanent operas ever hear of the Cincinnati production. It will be a marvel if any of these managers ask to see the score of the *Castle Agrazant*, or, if they have already seen it, ask to reconsider it.

The Musical Courier has pointed out frequently that exactly the same thing happens when an orchestral work by an American composer is given. No matter how great the orchestra may be that gives the work, the other orchestras in America take no notice of it whatever. We have asked composers repeatedly as to this and have been invariably assured that they never have received requests for their scores even after the work has been performed with apparent success.

That, to put it mildly, is the chief curb upon progress in American musical composition. So long as the composer has to peddle his works around and beg for performances, just so long will the best works not be widely heard, for the best composers generally have too much pride to beg. Self-respecting composers have a right to assume that, once a work is given and is proved good, other performances will follow automatically.

The Musical Courier has also been told by some of the leading talents in American composition that their works, once accepted, had been held over and delayed and forgotten about till the fog ends of seasons, and had been given with insufficient rehearsal. In other words, as much contempt as could be shown by action was shown the composer by the conductor. (This refers to orchestra works, not to opera performances.)

The fault is partly that of the conductors of orchestras, partly that of the managers of opera houses. But it is largely that of the American public, and especially that portion of the American public which subscribes funds to the support of these organizations—in other words, the directors, the ladies and gentlemen who constitute the governing board which has the financial control of the orchestras and the operas in America. When those ladies and gentlemen awake to their responsibilities and lay down the law, definitely, that American works must and shall be given in certain fixed proportion to foreign works, the American works will be given. Until that takes place the American works will not only not be given but also will not be sought.

VARIATIONS

By the Editor-in-Chief

We attended the Town Hall Club luncheon symposium the other day, held by the Music Forum of the Women's Professional League, where the timely subject was, "What Shall We Do About Jazz."

The Rev. Dr. John Roach Straton opened the proceedings by declaring unconditional war against jazz. He characterized it as base and degrading, and of the lowest possible origin. He compared it to a rattlesnake and a polecat. He said it should be sent to a hotter place than the Town Hall clubroom. He said, too, a great many other things which displayed his ignorance of jazz, and his eagerness to make it responsible for the many hideous evils, which, in his chosen role of reformer, he believed to be a part of our contemporary mode of life. The Rev. Straton tore jazz completely to bits and left it not the shred of an excuse for existing. His finale was a stentorian and scathing denunciation of jazz devotees, whom he alluded to repeatedly as "jazz hounds." And when he said it, the Rev. looked hard at George Gershwin and Henri Souvaine, seated at a nearby table.

Dr. Sigmund Spaeth, the tactful toastmaster, refrained from commenting on the ministerial diatribe further than to say that it exemplified how eloquently some persons could orate on subjects about which they know nothing at all.

Marguerite D'Alvarez spoke a few feeling words in favor of jazz, as being a direct and easily understandable expression of something very human and heart warming. "When I die," she concluded, "I don't wish religious services and solemn chanting at my funeral. I'd like someone to play Gershwin's Rhapsody in Blue."

H. O. Osgood and Leonard Liebbling also made remarks in defense of jazz of the better kind, and agreed that it possessed certain elements of originality and value which would be absorbed permanently into the processes of art music.

Then Gershwin played parts of his Rhapsody in Blue, and Mme. D'Alvarez sang his Lady, Be Good. It seemed to be the general sense of the assembly that the jazz group won the debate, if such it was.

Persons of experience, however, were inclined to think that the occasion represented what, in politics, is called a "packed meeting."

One of the pro-jazzists declared that in disliking jazz, Dr. Straton was opposed to about 120,000,000 of his fellow citizens; and the speaker continued: "It reminds me of the young man from Japan, a country where kissing is not in vogue. During his stay in America, however, the youth acquired the delightful habit, but upon his return to his native land was denounced by his friends for practising such alien ways. 'What would you?' he cried; 'in America 120,000,000 people kiss. Great Shinto, they can't all be wrong.'"

And apropos, this note received just after the luncheon:

New York, May 6, 1926

Dear Variations:

I attended the jazz meeting at Town Hall today. It struck me that maybe the chief objection against jazz is, that it is the kind of music which bobs its hair, and wears rolled stockings that expose its knees. And that's not so wholly revolting, is it? Eh, what?

Jazzily yours,
SYNCRATED SIMON.

One cannot help noticing, by the way, that the great English strike began immediately after Gershwin's recent departure from the shores of merrie Albion.

Perhaps the unchecked ravages of reformers like Dr. Straton led the Kansas City Star to declare recently: "A dentist says, Americans are losing their fighting jaws and are becoming weak-faced, because their jaws don't get enough exercise. But isn't this a matter that may be safely turned over to Mr. Wrigley?"

The great problem in business today is that of distribution. Ask any concert manager who faces the task of giving away tickets for the concert of a debutant.

In the spring, a New York music-lover's thoughts lightly turn to Goldman and the Stadium.

Bach's Passion? Writing fugues.

Musical middle age is when one begins to use such phrases as "mere virtuosity," "the tawdry glitter of Liszt," "the banalities of Puccini," "the applause

of the groundlings," "the faded romanticism of Chopin," and "the decadence of the art of singing."

Enemies of society: Censors, prohibition agents, bandits, kidnappers, wife beaters, baseball umpires, and music critics.

We had difficulty in choosing between being a baseball umpire and a music critic. Finally we decided on the latter, basing our resolve upon the logical reflection that the bottle may hit the umpire, but the critic may hit the bottle.

Schubert left no money but much music. When some of the current jazz writers pass on, they will leave much money but—well, finish the sentence yourself.

And touching upon mortuary topics, some of the best musicians do not know exactly when Beethoven was born or when he died; and some of the worst musicians know all the dates in tonal history.

During a recent Metropolitan Opera matinee in Atlanta, a local business man asked another in the lobby: "Have you the time?" "Well, I really haven't," was the answer, "but I feel it my duty to be here to help boost our city."

New York, May 2, 1926

Dear Variations:

In a very funny moving picture "Let's Get Married," which I saw the other day, the father says to the son, describing a customer of his: "That man is the biggest religious hymn book buyer in the country; his idea of a good time must be to go to a piano recital."

Now why pick on us? It is true that as a compensation we read that very frequently tone waves may make sick people well.

I am sure that some of the modern music we hear in concert halls would make even paralytic people walk—out.

Yours for the classics,
GERMAINE SCHNITZER.

The old-fashioned composer quailed when his music was attacked; the modernistic composer swells with pride.

Now that National Music Week is over, many of our citizens are through with the tonal art for the rest of the year.

The opportunities in America are wonderful, and open to all. Given the necessary ability, Bach interpreters and bandits have equal chances to succeed.

George Gershwin now may look upon himself as among the immortals of music. His Rhapsody in Blue is being danced this week at the Hippodrome by Albertina Rasch and her ballet.

"Maybe I'm telling you news, or maybe I'm not," M. B. H. attempts to confide to this column; "but do you know why Gigli does not speak to Martinelli?" Possibly for the same reason that Martinelli does not speak to Gigli.

Other letters and telephone calls received last week inquired where Mme. Matzenauer is to sing in Europe this summer; in which additional roles Marion Talley is to appear next season; what has become of Amato, the baritone formerly at the Metropolitan, and whether Geraldine Farrar is likely to be re-engaged by that institution. A few more

TUNING-IN WITH EUROPE

The Berlin Tageblatt has published a symposium on the supposed "crisis" of opera, which nearly everybody seems to admit exists. Some of the distinguished symposiasts (copyright, C. S.) blame the composers, some the critics, some the radio or the film or both, some jazz, and the world in general. Professor Weissmann calls for the abolishing of the "one-sided sovereignty of the orchestra," saying that the opera-goer wants to hear a voice and not a symphony. (Has Italy, then, no operatic crisis?) Paul Bekker, on the other hand, very wisely leaves it to the creative artist to say what the opera of the future should be like.

The subject is a big one, and we itch to discuss it at greater length. But, whether there is a crisis or not, the cause of it is obviously not the lack of great operas but the superfluity of them. Wagner and

questions about opera singers, and we shall join one of this summer's dashes to the North Pole, drop off there, and bury ourself forever in an igloo, with bolted entrance and no windows.

The latest straw vote shows that the regular musical season of 1925-26 now is considered formally closed.

If the various English choruses which sing the Messiah should join the general strike, then indeed will the final fall of a once great nation be certain

At the recent jolly annual banquet (Hotel Commodore) of the Apollo Club of Brooklyn, we assumed the role of musical examiner. Appended are some of the questions we asked, and the answers elicited:

Q.—"Do you like the Wagner cycle?"

A.—"I never rode on it."

Q.—"Give an example of early music."

A.—"Rattling of milk-cans at 4 a. m."

Q.—"What is your opinion of Mary Garden?"

A.—"It's my favorite perfume."

Q.—"What is an oratorio?"

A.—"When a nation doesn't pay its debts in wartime."

Q.—"And what is it when a nation doesn't pay its debts in peacetime?"

A.—"It's a damned shame."

Q.—"Who is Clarence Mackay?"

A.—"Father-in-law of Irving Berlin."

Q.—"Who is Otto Kahn?"

A.—"Father of Roger Kahn, jazz leader."

Q.—"How do you pronounce G-i-g-l-i?"

A.—"Fine."

Q.—"What do you think of Gigli's portamento?"

A.—"He certainly ought to reduce."

Q.—"Do you like Tschaiowsky's 1812?"

A.—"I prefer Mumm's 1910."

Q.—"What's your opinion of The Barber of Seville?"

A.—"He never shaved me."

Q.—"Tell us the story of Tristan and Isolde in as few words as possible."

A.—"Admiration—osculation—expiration."

Q.—"And the story of Madame Butterfly?"

A.—"Love 'em and leave 'em."

Q.—"What is your favorite instrument?"

A.—"The corkscrew."

Q.—"I mean, which instrument produces the sweetest musical sounds?"

A.—"The cocktail shaker."

Q.—"Name eight orchestral instruments."

A.—"Four flutes and four trombones."

Q.—"What is your favorite chorus?"

A.—"Ziegfeld's."

Q.—"Mozart died in 1791. What is his position in music today?"

A.—"Horizontal."

LEONARD LIEBLING.

Verdi are the real culprits: their genius has been deadly to every mediocre inspiration, every imitative attempt. No operatic age, indeed, has lived on its past to the extent that our own lives on its past. But is it right to conclude of opera, as of a woman, that if it has a past it can have no future?

The most optimistic opinions on the future of the opera, by the way, come from opera composers whose operas—thus far—have had no success. It was to be expected that they are optimists; that's why they write operas.

A recent plebiscite program in London included Schubert's Death and the Maiden Quartet, Brahms' piano quintet and MacDowell's Sonata Tragica. America should feel duly honored!

The British Government recently proposed, on the suggestion of the Prince of Wales, to spend a million dollars of the taxpayers' money as a sports sub-

sider for British officials. Had not Mr. Churchill been talking too much about the necessity of economy this scheme would have gone through. As it is, it is only postponed. No responsible government official in Britain has ever dared to sponsor a single dollar's worth of subsidy for music, let alone a million. That's the difference a little royal sympathy makes!

But with one exception, no member of the King's family has been seen at a public concert within memory. At the opera this year their majesties will appear just once when Melba says farewell in selections from three operas. Recently it transpired that the music room at Buckingham Palace, which contains the organ on which Handel used to play, is being redecorated, and people thought that the state concerts of Georgian times would be revived. But a *dementi* quickly settled that: their majesties are only going to use the room for the reception of friends. No wonder Sir Edward Elgar, Master of the King's Musick, opines that England is an unmusical country, "and always will be." But *must* it be?

Canon Lacey of Worcester Cathedral is protesting against the proposed performance of some Parsifal music at the next Three Choirs Festival, because "Wagner's emotions and spiritual experiences were those of the ordinary sensual man." In other words, Wagner in his music was guilty of moral turpitude, which, thank goodness, is true. Now Sir Edward Elgar, whose music fills out a great deal of the Three Choirs Festival's time, protests against the canon's own "turps" and refuses to follow him "to the depths of pruriency to which modern criticism descends." "If the canon bans Wagner from the services of the church, he must, if he is logical, cast out David and others." Sir Edward speaks truly: and we should hate the job of compiling a list of the "others."

From a recent lecture by Sir Henry Hadow on the relationship of the arts:

"The fundamental relationship between music and the other arts was expressed by Schopenhauer in the third book of *The World as Will and Idea*, and could be expressed by saying that, whereas all other arts represented the ideas through which the Will was expressed, music directly represented that Will itself."

An eminent English composer has come to the conclusion that he doesn't like modern music. Many listeners to his music have come to that conclusion before.

Mascagni, interviewed in Rome, says jazz is a libel against the negro. Some people think Mascagni's other music is a libel against the composer of *Cavalleria Rusticana*.

The inventor of the saxophone, says a Paris paper, died before the instrument became popular, which supports the theory that some people are born lucky.

CHICAGO NEEDS A CONCERT HALL

Yes, again we are at it and we shout once more that Chicago needs a concert hall and needs it badly. Chicago has grown musically by leaps and bounds in the last ten years, but no concert hall of the dimension required by the City by the Lake has been erected. This is a drawback, as theaters are being principally used to harbor recitalists. Those theaters, as often pointed out, can only be rented on Sunday, since during the week they are used for the purpose for which they were built, that of giving so-called shows—comedies, dramas, musical comedies, and the like. True, there is the Auditorium, but very few musicians have sufficient drawing power to give recitals in that huge theater. There is also Orchestra Hall, but it is often taken by the symphony, choral societies, school orchestras; also few recitalists can fill that hall. It is too large for the average concert-giver.

It is said that Chicago is soon to have another opera company. Not one that will try to compete with the Chicago Civic Opera, but one that will function more modestly, giving, principally, opera in English at a nominal price. That organization, if all that is said be true, will give an opportunity to American singers to make their debut right at home under best auspices. The company will be a sort of kindergarten for American operatic aspirants; but again, no hall of today can harbor that opera enterprise of tomorrow. Are there not in Chicago some rich men or women who want to erect a monument devoted to music? If such are to be found, let them build a concert hall, worthy of Chicago, worthy of the visiting and resident musicians who give recitals here, worthy to harbor that opera company that is in the making, and worthy to bear the name of Chicago Concert Hall. Rich men and women of Chicago, here is

your opportunity to show your civic pride in making Chicago not only one of the most beautiful cities of the world, but also the great cultural center of America!

R. D.

EDUCATION VS. INTELLIGENCE

Herbert Witherspoon, speaking at Dallas, Texas, before the State Federation of Music Clubs, made a very interesting address on Music in Education and the American Spirit in Music. This was the subject announced by the distinguished singer and voice teacher, who is now president of the Chicago Musical College, but as a matter of fact his address was fashioned on much broader lines. It was a fine plea against the attempt of one part of our people to govern the other part by the piling up of inhibiting laws.

Beginning by speaking of the diversity of races and peoples who make up the United States, he went on to say:

"As time has gone on we have become more and more a sectarian country, with an innumerable number of creeds and types of belief. We have assimilated millions and millions of emigrants of different blood who have brought with them their prejudices, their traditions, and their physical characteristics. We have districts in our country which show the effect of the distribution of these peoples and their localization as separate units. Curiously enough as these peoples have come to our shores, they have seldom imported with them the love of music and art generally attributed to them, with the possible exception of the Italians, who will flock to every kind of operatic performance given."

"From these circumstances there has arisen a curious tendency towards what I call 'group influence' in our country. Our two great political parties which without question live up to the standards which they promulgated, have felt this group influence and are in fear of it and are often ruled by it. So personal liberty has succumbed in part to group influence. And this group influence, although it is the definite result of that freedom of thought and action which was included as a fundamental in our Constitution is responsible for one of the greatest dangers which we have to face: Intolerance."

"All of this is not American. It must be controlled by adequate means or we must certainly pay a disastrous price. There is one means and only one: education."

Mr. Witherspoon then went on to take up the subject of education in a general way and with special reference to the particular part of it in which he is most interested—music. Paying a splendid tribute to the art, he says:

"One great lack is the neglect of training of the emotions. We live and have our real being in our emotions certainly as much as in our minds. Many will say, more so. You can turn off the current of your mind at will, but who can turn off the emotions? Are they not always taking us by surprise? So, just as education, if it is to be worth anything, must teach us not only to memorize and to know certain facts, but to reconstruct as well as to analyze, so our emotions must be trained and developed and controlled if we would avoid all the pitfalls into which they can lead us. How? I would say by the study of music and the other arts as well as by philosophy and psychology. And music is the greatest power of all, especially for the young or the ignorant. You can reach a child with music, you can appeal to the ignorant with music when all the psychology in the world will never touch them."

"Music is the one great art which brings men and women together irrespective of creed or nationality, and perhaps even of education. Music is a part of the germ of the universe: rhythm and melody. It is the one general, unfailing expression of man's emotions and it speaks to all with an uplift and a power found in nothing else. It arouses patriotism, friendship, love of each other. It sends audiences back into their homes and offices full of a spirit of sympathetic understanding. It arouses the very soul of our being and it gives us what no mere education, no matter how comprehensive, can contribute. Even when it is a song without words its power is almost limitless and is practically always for good unless it is debased by the composer or performer for selfish and unidealistic ends. It develops the senses of proportion and good taste. It invites repose."

"Then the power of music in education is of vital significance, because it is our best means of developing and purifying our emotions, and our emotions are in reality that part of us in which we live most. If our emotions and our souls were really in tune with our mental and material accomplishment we would need no law and the millennium would arrive."

"So my plea is to make music a vital part in education, as I would also make the other arts, because it is a means towards stimulating our ideals; because

the stimulating of these ideals affords a much needed balance to man's materialism and selfish ambition. But again let me proclaim myself an optimist and to tell you that I do not believe that we are retrograding towards a disastrous end. We are passing through a phase of national development as nations always have done and always will do, but we must face our responsibility in making this development worth while and worthy of that great country to which we owe our allegiance."

"And so our American spirit, which has aided us in conquering untold difficulties, which has contributed to the world the first success of the experiment of personal liberty, will without question give an example to the world of a well balanced method of education which will instill in our young people not only the will to do but also the appreciation of the beautiful and good; and this will bring about a development of ethical standards, charity, and kindness which will make this country greater and greater, so that its peoples will be called thrice blessed."

Mr. Witherspoon goes on at length to give additional proof of his contention that our present day intolerance is the foe of cultural development and "that education, not law, will improve our people or any other people. So the recent movements against the progress of science show a deplorable ignorance not only of what science is and what it has discovered, but also of the fact that things remedy themselves through the knowledge obtained of them. If evolution is not true, we will find it out, or we will find out what part of it is true or false. But you do not get a good tree by killing the roots. You get a good tree by feeding, pruning, fertilizing and care."

"So let me conclude with a prophecy. You will never abolish any evil from the American people by mere law. You will never accomplish religious improvement by intolerance. You will never make all of our people think one way about anything except fair play and square dealing, and thank God you don't have to do that because it is born in us! You will make of this people a better people through the kind of education which appeals to them, by educating them to love the beautiful as they love the fair and square, and it is not a very big step; by giving them a well balanced education, not a one sided one. You will make them happy by helping in restraining those good souls who think that it is their duty to go poking their noses into other people's business, who criticize but who do not help, who break ten laws in order to force obedience to one. You will help by killing the growing spirit of intolerance. And as we are not an aggressive people, not a fighting people, as we love right and fairness, it ought to be fairly easy so to educate us, so to improve us ethically and esthetically, that in the near future we may truly give to the world the example of a nation which really is blessed with that peace which passes understanding."

Mr. Witherspoon's scholarly, penetrating address is of vivid interest to all who have at heart the advancement and development of art, and especially the art of music in this country. The Chicago Musical College is to be congratulated on having for its president a man of such wide and sane vision.

CREDIT WHERE DUE

In order to correct a misstatement in certain newspaper stories which have recently been printed, Richard Bonelli, American baritone, who has made such a hit in his first season with the Chicago Opera, asks the *MUSICAL COURIER* to print what follows. It is indeed refreshing to find a young and successful artist who is so anxious that proper credit should be given where it belongs, inasmuch as the opposite is generally the case.

Certain recent newspaper sketches of my career have referred to me as a pupil of Jean de Reszké, while failing to mention at all the name of my present teacher, William Vilonat, of New York, with whom I have been studying ever since 1920. It is true that I did have twenty-five lessons during a period of five months some twelve years ago with de Reszké—and, incidentally, I enjoyed them immensely and profited by them—but I do not think this a long enough term to stamp me definitely as a de Reszké product. It is most natural, of course, for an interviewer to seize upon the name of such a famous man in writing his article, but in my own case it has resulted in doing a real injustice to men to whom I am much more indebted. Therefore, I feel I ought to acknowledge at this time what I owe to the good instruction of Dean Harold Butler, of Syracuse, with whom I first studied three years, and then to that of Arthur Alexander of Los Angeles, who taught me for three years following that, and also introduced me to de Reszké. The twenty-five lessons mentioned above were taken during my second year of work with Mr. Alexander, and during this time I was working with both him and M. de Reszké.

The six years which I have studied with Mr. Vilonat constitute the longest period of work I have done with anyone, and, since my career in the so-called "big" opera companies—in Havana, Monte Carlo, Milan, Berlin, Paris, Chicago, etc.—dates only from about three years ago, I feel that to him and his wonderful method of teaching must go the major share of the credit for what I have been able to accomplish during this time.

MUSICAL COURIER READERS

Who Are the National Music League Judges?

To The MUSICAL COURIER:

I was most interested to read, recently, the splendid article by Mr. Olin Downes, in the Sunday Times, regarding the work of the National Music League. One of the points stressed in the article, and one of the chief purposes of the organization, is its audition for young singers in which their capabilities, natural talent and training are summed up.

Here is the first question I have to make: by whom are these young singers heard and judged? Names are not mentioned in Mr. Downes' article nor in letters that I have read regarding these auditions. Their purpose, a most excellent one, is to give an impartial statement of values based on their judgment of requirements for success, as professionals in this most competitive and overcrowded field.

The League has other activities, but it is this one that I wish to discuss. The supply of singers is greater than the demand, we all know. Many are to be disillusioned. The object of the League is to do it before too much struggle and time have been wasted. It is this judgment that is so important, I think.

I am a hard-bitten professional myself, with something like fifteen years of being before the public. I am therefore qualified to know a bit about the markets of this game and their standards. In my teaching I never try to encourage anyone toward professional singing unless he or she is gifted with a "lot of good stuff." Then, too, I try to keep them working and studying so that when ready, though not finished artists by any means, they keep trying for jobs, real paying ones. This is a sure way to determine values. If they get and keep it they must be worth the money.

Now let me cite two examples, both from real life, also in this case both tenors, young pupils of mine. Both were heard by the National Music League Audition Committee, both received certain criticisms, and at the end of the letter both were told that in view of the fact of the keen competition in the professional ranks of singers, the Committee (unknown) could not advise them to consider, seriously, going any farther. In other words they failed to make the grade and were condemned.

Now the other side of the same matter: still considering the same two young tenors. One for the past two years has been paid \$1,000 per year as church soloist. He also sang for seventeen weeks as soloist in a large movie house at \$125 per week. The other has sung for three years in church for the respective salaries of \$800, \$900 and \$1000. He was chosen for the western company of The Student Prince for the part of Detloff, which he accepted and played successfully on tour, at a salary of \$150 per week.

When one knows anything about the competition to be met with in church singing in New York City, and the hard-boiled standards of the theaters, the Schubert shows for instance.

The moral then is this: Isn't some of this disillusionment, they are supposed to accomplish for good, in really defeating its own end? There is the never-solved question of who is competent to judge except the inevitable law of supply and demand itself.

Such a great artist as David Bispham would have been lost to the world if he had believed any of his early judges who frankly begged him to give up trying to sing. That "arch-chanter, John Coates, with whom it was my privilege to study, proved the fallacy of early judgment. At his audition for the Carl Rosa Opera Company, as a young man, he was advised to give up his dream, as his voice was too small. Sixteen years later he was engaged by this same Carl Rosa Opera Company as its principal tenor. He is now past sixty and delighting the most critical audiences in this country today.

I am not criticising the National Music League in its very commendable effort to eliminate mediocrity, of which there is far too much. On the other hand if these two pupils, whom I think I have proved by definite facts of their earning capacity, are qualified to be professionals, my only question and only excuse for this preamble is to ask: who are these judges who have apparently condemned two people who have already been accepted by that final judge—the public?

(Signed) EDGAR SCHOFIELD.

Open Letter from Casella

To The MUSICAL COURIER:

If I were in an egotistical mood, I would begin first of all by thanking Pro-Musica, Inc., for having acquainted me, perhaps a little more rapidly than I desired, with Colorado and California. Even if the result of such a journey would have been limited only to such beautiful impressions of "tourism," it would be still a good reason for being fully satisfied for having spent so many days and nights in the comfortable pullman cars of this country.

But this trip has revealed to me many other things besides. I learned to recognize the tremendous importance of the intellectual group founded by my friend, E. Robert Schmitz, which he and his friends have been able to lead rapidly to a very remarkable development. I have, myself, been secretary, vice-president, and finally, founder-president of three similar societies in France and Italy, and I can therefore speak with some experience on the problem of societies destined to acquaint one with new music. Pro-Musica, Inc., is not without a direct connection with the "Corporazione delle nuove musiche" in Rome, over which I preside. The two societies have a central base around which the branches of the provinces gradually are founded. The artistic tendencies of the two groups are also identical, as the two societies include in their program modern music, as well as neglected or little known old music, and I really think the two societies owe their rapid success to their similar systems of artistic centralization, combined with complete local administrative autonomy. But what has satisfied me above all in this trip, is the public—they have grouped in the various cities. At Minneapolis, Denver, Kansas City, San Francisco and Portland, I have met publics of rare quality. I confess that I was extremely surprised to note that the sonata for the piano by Stravinsky had greater success in those cities than in New York, or even in Paris and the interest in the new music of my country brought me veritable joy.

I hope that Pro-Musica, Inc., not only lives, but that it may also soon stretch its beneficence over all the territory of the United States. Modern music has much to expect from the

foundation and the multiplication of similar societies in the whole world, and it is above all necessary to expect that America, the country of pioneers, a country free from prejudices, develop the diffusion of modern music on its soil, more than any other country of the world. And in this vast movement of musical progress, the Pro-Musica Society plays and will certainly play, a role of first importance.

(Signed) ALFREDO CASELLA,
President-Founder of "Corporazione delle
nuove musiche" in Rome.

Record Audiences

New York, April 27, 1926.

To the MUSICAL COURIER:

In your issue of April 15 I see a paragraph in which it says that the Hart House String Quartet played in a town of 1500 people to an audience of 700 and claims this to be a record. While in New Zealand last year with William Heughan on his world tour we were persuaded to play a small place called Waimate, population 1200. They have a good hall holding 800 seats and we were amazed to find on the night of the concert that every seat was sold and no standing room left and crowds unable to obtain admission. During the concert one enthusiast, who had been unable to get in, fell in through a window in the middle of a song in his endeavor to see and hear.

The small towns of New Zealand are wonderful and we had many other instances in towns a bit larger than the one mentioned, where we had capacity houses—approximately one quarter of the population.

I should like you to mention the above because although the Hart House Quartet's performance is very fine, it is by no means a record.

Yours very truly,
(Signed) DAVID KENNEDY, Manager.
(It is doubtless an American record.—Ed.)

Diaz Enjoys Unusual Popularity

Rafaelo Diaz was recently invited by the Mayor of San Antonio, Texas, to assist at the opening of the new municipal auditorium on April 22, the occasion marking the cele-



RAFAELO DIAZ IN THE SOUTH.

bration of the independence of that State, and was attended by the crowning of the Queen Fiesta. In tendering this engagement to Mr. Diaz, the mayor of San Antonio

OBITUARY

Roberto Corruccini

Roberto Corruccini, musical director of the Portland Oregon Civic Opera Association, died in that city April 30, age sixty-five. He had been active in musical circles ever since he was a young man, first as a singer of comic basso roles, and later as conductor. He was also a violinist and, it is said, at one time a prompter for the Metropolitan Opera. He had lived in Portland for many years and had been director of the Portland Civic Opera since its foundation twelve years ago.

Countess Sedohr Argilagós

Countess Sedohr Argilagós, soprano, interested in many women's clubs, more especially The Society for Relief of the Aged, died suddenly of pneumonia a fortnight ago in her home at New Rochelle. Under her maiden name of Rhodes she was fairly prominent a third of a century ago; it was in her home that Emily Grant Von Tetzel died a year ago.

Franz Neidl

VIENNA.—Franz Neidl, leading lyric baritone of the Vienna Opera under Mahler, died at the age of sixty-nine years. He was a famous member of the opera for fourteen years until, in 1904, he sustained a serious injury during a

NEWS FLASHES

Godowsky Captures Paris

(Special cable to the Musical Courier)

Paris.—Leopold Godowsky gave a recital here at the Salle Gaveau on May 4. The large hall was filled to capacity. Godowsky, evidently inspired by the great audience, was at the top of his form. His playing can only be described as masterly. The applause seemed endless, and he was called back time after time for encores. C. L.

Covent Garden Opens Despite Strike

(Special cable to the Musical Courier)

London.—Despite the general strike and the consequent difficulty in getting about London, the annual season at the Royal Opera, Covent Garden, opened on Monday evening, May 10, with a performance of Mozart's Marriage of Figaro. Bruno Walter, who was greeted enthusiastically on his first appearance, directed an excellent presentation of the old masterpiece. It was sung in German by a splendid ensemble, most of the members of which were Walter's own favorite singers. The two outstanding figures were Della Reinhardt as Cherubino and Richard Mayr as Figaro. The rest of the cast included Lotte Lehmann as the Countess, Elisabeth Schumann as Susanna, and Albert Reiss as Don Basilio. There was much enthusiasm throughout the evening, with six recalls after the first act. The usual brilliant opening-night audience filled the house. None of the Royal Family was present, but there was the usual sprinkling of titled personages. Dame Nellie Melba, a bust of whom has just been presented to the Opera House, was prominent in the audience. C. S.

wired as follows: "We want San Antonio's distinguished son, Rafaelo Diaz, to assist on this occasion."

The tenor has had many interesting little happenings the latter part of the season. He had extraordinary success on his tour of Florida. One of the most delightful concerts he gave was in the Patio on the Palm Beach estate of Mrs. Edward Hutton, where he gave his own recital before a large and unusually interested audience. During several of his songs, the birds in the near-by trees joined in making the number a unique duet. This, in addition to the natural theater and gorgeous surroundings, made the occasion a memorable one. The next day, several men told Diaz that a four-some prevented them from attending the recital, but that the tenor's diction was so excellent that they had heard part of his program while driving off on the eighteenth tee, the golf course being adjacent to the Hutton estate.

Another out of the ordinary event was when Mr. Diaz and Frances Alda sang the balcony scene from Romeo and Juliet in the gardens of Dr. and Mrs. Preston Pope Satterwhite, with the moon shining through the trees and falling on the two figures as they sang on the natural balcony. Otto Kahn, among the guests, afterwards said that he had never seen a more lovely setting for the famous scene than this one.

Mr. Diaz record of the popular ballad, Because, was recently released by the Columbia Phonograph Company.

Mr. and Mrs. Ernest Toy Win Chicago Praise

Making their first radio appearance recently, Mr. and Mrs. Ernest Toy won much praise from the listeners, who wrote expressing their delight, and from Elmer Douglass, radio reviewer for the Chicago Tribune, whose opinion is herewith appended: "A surprise broadcast by two Australian concert artists, Ernest Toy, violinist, and Eva Leslie Toy, contralto, over WEBB, was the star attraction last night, as it would have been on most any night. Here we heard violin playing that was bubbling over with life and vitality, yet as graceful and lovely as could be. The contralto soloist possessed about the same qualities. Each played the other's accompaniment. This was their first radio appearance—a return engagement is promised—and the Chicago concert stage and individuals giving salon musicals should capture them and make them Chicagoans."

rehearsal, through the iron curtain. His law suit against the opera, in which he accused Mahler of the guilt for his injury and contested his dismissal at the hands of the director, caused a great stir at the time. Neidl later devoted himself to vocal instruction and ultimately took up a commercial career. P. B.

Hans Pfitzner's Wife

MUNICH.—Hans Pfitzner, composer, mourns the death of his wife. She was the daughter of James Kwast and Frieda Kwast-Hodapp, both eminent Berlin pianists. B. P.

Gordon Johnstone

Erect and smiling, his deep eyes aflame,
His organ-throated voice vibrant and strong.
The great heart of him bursting with the song
He left unsung, and laying by his fame
Like a worn garment, even as he came,
A starlit spirit choired and borne along
By stately seraphs, bold and fitting frame
For his great soul, so once again in throng
And outward bound, a blazing meteor,
A poet has gone home, intent to know
If the wild birds spake truth of Heaven's door,
If all the beauty that he dreamed were so,
Leaving us lonely by the fresh turned sod,
A gentleman has gone to meet his God.
—O. M. DENNIS in the New York American.

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BOSTON

BOSTON.—The twenty-fourth and last pair of Boston Symphony concerts, April 30 and May 1, will not soon be forgotten by Serge Koussevitzky if he has his allotment of human vanity, for no conductor within memory of the oldest local recorder of musical events has ever received such a tribute from his audiences. His appearance on the stage at the beginning of the concerts was the signal for tremendous applause, which lasted several minutes. This demonstration of regard was renewed at each intermission, and continued as an ovation long after the concerts were over. If this unrestrained expression was a measure of the hold which Mr. Koussevitzky has on his audiences then he need have no misgivings, for manifestly Boston wants him as long as he will stay.

The program was interesting throughout, and there was no attempt to win a brilliant success through sheer display. The Russian conductor had already been heard here in all the pieces that were listed, and a rehearsing served only to deepen the impression that he is without a peer as a leader of singular versatility, taste and style, and as a conductor, moreover, who vitalizes whatever he plays. Thus, his respect and love for early music was again disclosed in his finely wrought interpretation of Vivaldi's E minor concerto for strings, as edited by Mistovski, in which the strings fairly covered themselves with glory. Debussy's skilful orchestration of Satie's two Gymnopédies again yielded pleasure. The suite from Stravinsky's Petrouchka gave the orchestra a magnificent opportunity for an exhibition of virtuosity, while Mr. Koussevitzky interpreted this brilliant work in the highly imaginative manner which has long since made him the high prophet of Stravinskiana.

It was in the first symphony of Brahms, however, that the Slavic conductor really plumbed the depths and scaled the heights. This work was played in a spirit of recreation, emerging as a romantic outpouring—now contemplative, now charged with dramatic energy, and at the end stirring with its nobility and emotional ardor. The academic, cerebral Brahms, as misrepresented by orthodox communicants, had disappeared; and in his place stood a romantic being—not the man, to be sure, who would wear his heart on his sleeve and sacrifice sincerity for sentimental display, but romantic, none the less, with profound feeling and genuine emotion. The performance was memorable. Here was the new Boston Symphony Orchestra as restored by Mr. Koussevitzky, with that tonal beauty, perfect balancing of instrumental choirs, together with the plasticity, finesse and lucidity that had once made this organization the musical glory of this entire country.

The season has been an unusually brilliant one, with sold-out houses for the twenty-four pairs of Friday and Saturday concerts, as well as for the series of five Monday evening concerts, five Tuesday afternoon concerts and ten Cambridge concerts, a measure of popularity which was also maintained in New York, Brooklyn and other cities where the orchestra was heard. Although Mr. Koussevitzky is classed as the particular champion of the modernists, it is significant that Brahms and Beethoven led all other composers, each being credited with seven performances (with one repetition each). Next came Debussy and Strauss (four each); Stravinsky (one repetition); Tchaikowsky and Wagner (three each); Bach, Haydn, Ibert, Liszt, Mendelssohn, Moussorgsky, Mozart, Respighi (repetition); Rimsky-Korsakoff and Vivaldi (repetition); Weber (two each).

Music by Copeland, Gilbert, Ibert, Spelman, Tailleferre, Vivaldi, was played for the first time. Music by Delmas, Galliard, Hindemith, Ibert, Lekeu, Roussel, Tansman, was performed probably for the first time in this country. Other works performed in Boston for the first time were by Bloch, Debussy, Delius, Glazounoff, Goossens, Liadoff, Liszt, Loeffler, Moussorgsky, Prokofeff, Purcell, Respighi, Rimsky-Korsakoff, Strauss and Stravinsky. The pieces by Chausson and Satie-Debussy, performed for the first time by this orchestra, had been played here by other organizations. The following composers were represented for the first time at these concerts: Corelli, Delmas, Galliard, Hindemith, Ibert, Purcell, Satie, Spelman and Tansman. American composers represented were Bloch (by adoption), Copeland, Gilbert, Loeffler and Spelman.

Philip Hale, exacting critic of the Herald, in his summary of the season, comments as follows on Mr. Koussevitzky: "Into all he does Mr. Koussevitzky puts his heart, soul, nervous energy, amazing personal magnetism. How does the man endure the strain? There is this to be said about him: One looks forward eagerly to every concert he conducts, no matter what the program may be. The question is no longer, 'Who will be the soloist?' a question asked first of all by many in the past when there was talk of attending a concert. 'Mr. Koussevitzky will conduct,' that is sufficient announcement and inducement.

"One may differ with him now and then about the character of an interpretation, but the expression of his individual thinking is interesting, yes, instructive to those who are not slaves to some long established tradition, often without a foundation. . . . The Brahms of Mr. Koussevitzky may not be the Brahms known to the routine, time-beating conductor, but as speaking through Mr. Koussevitzky he is an emotional, glorified Brahms. This same producer of works by the radical school plays with a peculiar grace and elegance the music of long bygone years. One does not say of him—and the Lord be praised!—that he is a Beethoven 'specialist,' a Strauss 'specialist,' or any other 'specialist.' He is a man of all schools, of all periods.

"The people hear him gladly. Not only in Boston, as is shown by necessary extra concerts; there is the same story in cities that he visits. This city has reason to be proud of him. He is a great conductor. Possible failings, limitations of a trifling nature to which a few refer, not without a touch of bitterness, are more to be valued than the pedestrian and monotonous virtues of other conductors. These failings come from the romantic, the imaginative, the enthusiastic nature of the man; they are as a feather in the balance, weighed down by pure gold."

All of which is eloquent testimony, coming as it does from a critic with the sanity and sound judgment of Philip Hale. He has voiced the feeling of probably the vast majority of those who patronize Boston Symphony concerts. This augurs well for the immediate future of the orchestra and

will presumably lead to a renewal of Mr. Koussevitzky's present contract at its expiration next year.

PORTLAND MEN WIN N. E. GLEE CLUB CONTEST

The Portland Men's Singing Club of Portland, Maine, Alfred Brinkler, conductor, won first prize in the competition between ten glee clubs held April 24, at the Quincy, Mass., High School, under the auspices of the Federated Men's Glee Clubs of New England. The Highland Glee Club of Newton, with D. Ralph Maclean conducting, and the Macdowell Male Choir, Springfield, led by Arthur W. Turner, were the choice of the judges for second and third places, respectively. The prizes were \$500, \$300 and \$200.

Other clubs competing were the Beverly Men's Singing Club, the Dennison Men's Glee Club of Framingham, the Masonic Choir of Lowell, the Mendelssohn Glee Club of Worcester, the Sanford Men's Singing Club, Sanford, Me., the Verdandi Male Chorus of Providence, R. I., and the Wollaston Glee Club, Quincy. The judges were William Arms Fisher, musical editor of Oliver Ditson Company; Ralph L. Baldwin of Hartford, Connecticut, and Prof. Edward H. Wass of Bowdoin College. Each club sang At the Crossroads, by Frederick Field Bullard, and another piece of its own selection.

The winners of the competition were announced by President Wellington Wells of the State Senate at a concert given in the evening at the Quincy High School by the ten glee clubs, comprising nearly 600 voices. Stuart Mason, resident conductor of the People's Symphony Orchestra, Boston, was conductor, and an audience that filled the hall registered its warm appreciation of the work of the combined clubs.

The competition and concert attracted a number of music lovers from distant points in New England, and among the prominent figures in the audience were Clayton Old of New York, president of the Association of Men's Glee Clubs of America; Neal W. Allen, chairman of the city council of Portland, Me.; Will C. McFarland of New York, and Mayor William S. Stopford of Beverly.

N. E. CONSERVATORY NOTES

In aid of its scholarship fund, Sigma Alpha Iota sorority of the New England Conservatory gave its annual grand concert in Jordan Hall of the Conservatory building, Wednesday evening, May 5. The soloists were: Alice Huston Stevens, of the Conservatory faculty, soprano; Carmela Ippolite, violinist, and Jesus M. Sanroma, pianist.

At the conservatory a concert was given in Jordan Hall on May 7, by the following advanced students: Florence Wild (East Barnet, Vt.), Louise J. Allen (Lynn), Louise Beach (Chatham, N. Y.), Eleanor Packard (West Somerville), Harriet Curtis (Erie, Pa.), George W. Garland (Stoneham), Marion E. Messenger (Kingston, N. Y.), Rowland D. Halfpenny (North Adams).

A recital of the New England Conservatory's pantomime and rehearsal class was given in Recital Hall, May 7. In addition to selections from classic and modern drama, a comic pantomime, An Arabian Knight, written and staged by Evelyn Nason, had its première.

J. C.

UTICA FESTIVAL

(Continued from page 26)

tion by the chorus of Barratt's Orpheus With His Lute, Prof. Fischer's Gloria was repeated, and the composer was given another ovation. Miss Addison also was heard in Jessie L. Deppen's Oh, Miss Hannah, which was favorably received by the large Wednesday evening audience. With Mr. Williams conducting, the series of concerts was concluded with the chorus, prayer and finale from Wagner's Lohengrin, sung by Mme. Attwood, Elsa; Miss Addison, Ortrud; Mr. Davis, Lohengrin; Mr. Jollif, the King, and John G. Jones, as a Utica musician, essayed the role of Frederick. The festival chorus and orchestra also collaborated in this number, which was a fitting climax to six exceptionally well rendered programs.

Despite the fact that the concerts were not as well attended as was expected the sponsors will continue with their plans and endeavor to make the festival a yearly event. There was a tremendous amount of work involved in arranging these programs, and thanks are due those who labored indefatigably to make the festival an artistic success. It was sponsored by the Haydn Male Chorus. Thomas E. Ryan, the official accompanist and an associate conductor, deserves sincere congratulations for the artistry displayed in all of his accompaniments throughout the programs. George M. Wald, organist, and Le Roy Jones also should be given a word of thanks for their efforts. Other names to be recorded are Hon. Elihu Root, chairman of the citizens' committee of sponsors; the executive committee which included Dr. William H. Nitschke (chairman), James T. Williams (vice-chairman), R. D. Spencer (manager), C. A. S. Howlett (secretary), and John G. Jones (treasurer).

"Florence Austral a Great Artist"

So headlines the Cincinnati Daily Times Star on April 19, and the critic continues: "For their courage and enterprise in bringing Florence Austral to Cincinnati for a recital at the close of a crowded season, the Business Women's Club deserves a vote of thanks. Mme. Austral, since her appearance at the last May Festival has been one of the admired subjects for musicians to discuss. Almost unheralded, she came a year ago, sang and conquered. Whereupon she returned to England and, except as a memory, a dazzling artistic apparition. The effect this singer made upon her audience and upon such musicians as attended her recital Sunday was actually stunning. . . . No singer with such magnificent vocal endowment is now before the public. Mme. Austral has voice, beauty of tone, dramatic art; she has the languages, she has delicacy of interpretation; she has intelligence, refinement, fervor; she has every quality that a great singer should possess, and she is a great singer. Mme. Austral sings in the grand manner almost forgotten now through the curious desire to appear informally, casually almost, on formal occasions. Her program was composed of things great singers sang formerly, broad dramatic airs from the operas, Mozart airs in the old pretty style; impassioned ballads made for artists to sing artlessly; sweet English lyrics with lovely little carolings, and German songs. . . . 'The variety of this program and the consummate artistry with which the singer interpreted each of its numbers charmed the audience, as well it might.'

STAMFORD, CONN.

STAMFORD, CONN.—An entire program of compositions by Homer N. Bartlett was given by the Presbyterian Quartet, with Clayton Hotchkiss director.

The Schubert Opera Group presented Prince Igor. James Murray, baritone; Nan Amick, contralto, and Florence Brady, pianist, as guest artists, gave a program preceding the opera.

The Colonial Glee Club, composed of local singers under the direction of Maude DeVoe, gave a charming costume recital in Rippowam Hall.

A benefit concert for the Forensic Club was given at the home of Dr. and Mrs. Willet Dentinger. The artists who gave an unusual program were Christian Holtum, baritone; Dixie Brand, composer; May Armstrong, soprano; Teresita Cochran, pianist; Naranka Sascha Mears, violinist; Sergei Barsukoff, pianist, and Countess Alice Harvey, pianist.

The Schubert Club presented Della Baker, soprano, and Ralph Linsley, pianist, in a varied program. Mr. Linsley won the State Federation prize in 1925 for piano.

At the Rural Civic League meeting, a program of piano numbers, including several of her own compositions, was given by Lorraine Smith, pupil of the Stamford School of Arts.

Justine Gedeon Stevens sang several groups of French songs in costume for the Home Mission Society, with Mrs. Frederick Wardwell at the piano.

A capacity audience enjoyed the concert sponsored by the Aid Society of the Congregational Church. The three talented artists, all too seldom heard in Stamford, were Theresa Hoyt, soprano; Harold McCall, tenor, and Berrian Shutes, pianist.

At the Presbyterian Church a request Vesper Service was given of organ numbers, soli and quartets, all compositions by Clayton Hotchkiss, organist and director. The quartet is composed of Emily Roosevelt, soprano; Lealia Joel Hulse, contralto; George O'Brien, tenor, and James Murray, baritone. A large audience paid tribute to this popular organist-composer.

Florence Mulholland, contralto, recently was the guest soloist at the Methodist Church.

The Schubert Club presented two talented Connecticut artists, Helen O'Shea, coloratura, and Charles Branford Beach, baritone. The group of duets with which this delightful program closed was a pleasing innovation.

At the State meeting of the D. A. R. held in Stamford, the musical part of the evening program was given by Carolyn Finney Springer, contralto and Mabelle Loraine Knapp, violinist, with Carrie Elizabeth Springer as accompanist. At the morning session Emily Roosevelt, soprano, was the soloist with Vivien Jerman as accompanist.

The Stamford Symphony Orchestra, Clayton Hotchkiss, conductor, gave its second concert of the season to the usual capacity audience—for Stamford is proud of this musical organization. Beethoven's symphony No. 3 in C minor was followed by the concert in A minor, op. 54, of Schumann, with Walter Edwards as piano soloist. For the Peer Gynt suite of Grieg, Ray Harrington, assistant conductor, proved a capable director. The closing number was Chabrier's Spanish Rhapsody.

The last of the chamber music programs was given for the Schubert Club by the New York Trio—Clarence Adler, pianist; Louis Edlin, violin, and Cornelius Van Vliet, cello. These favorite artists of the club presented a program of great beauty.

At the Swedish Lutheran Church a benefit concert was given by James Murray, Frederick Reininger, George Veit, Frank Leavitt, Helen Whitelaw, Dorothy Price and Elsie Shaw.

April 11, the guest soloist at the Methodist Church was Helen O'Shea, soprano; on April 18, Fred Patton, baritone, and on April 25, Thomas Wall, baritone, winner of the State Federation prize for voice.

On April 4 and 11, Ethel Whalen Edwards, soprano, substituted at the Presbyterian Church for Emily Roosevelt who was on a concert tour.

April 14 brought the closing concert for the season of the Schubert Club. The artists were Geraldine Marwick, soprano, and Catherine Wade-Smith, violinist, the national winner of the Federation prize for violin, and winner of the Naumberg prize. Miss Smith proved her right to be chosen for both these honors.

April 15 a benefit concert was given for the Rural Civic League. The musicians who gave the program, with the assistance of several dancers, were Harry Hartwright and Ben Thewlis, baritones; Joseph Kowalesky, violinist; Kathleen Olmstead, Anna Garfinkel and Ivy Sullivan, pianists; Nan Amick and Christine Sullivan, contralto. The latter has just won a New York scholarship for voices.

April 20, Justine Gedeon Stevens gave a group of French songs in costume at the Rebekah Lodge State Assembly in the Masonic Temple.

The same evening the Anderson Trio—Oliver Hoyt Anderson, cello, Mrs. Anderson, violin, and Vivien Jerman, piano, gave a fine program at the Teachers' Association Banquet.

April 21, at the annual meeting of the Woman's Club, a memorial service was held when Emily Roosevelt, soprano, sang. In the program which followed the Stamford Vocal Trio gave several numbers. The members of this Trio are Dorothy Price, soprano, Helen Whitelaw, mezzo, and Elsie Shaw, contralto.

April 23rd, Constance Towne's Greek Dancers presented a delightful program, interpreting many outstanding musical numbers, accompanied by piano and violin. The High School auditorium was filled with an appreciative audience.

F. L. H.

Max Jacobs Conducts May Festival

On May 1, an enjoyable May Music Festival took place at the Manhattan Opera House with the following artists taking part: Isa Kremer, balladist; Giuseppe Di Benedetto, tenor, and Max Jacobs and his Chamber Symphony Orchestra.

The orchestra played the Tchaikowsky overture of 1812; Rimsky-Korsakoff's The Bumble Bee; March of the Sardar by Ippolitow-Iwanow; Liszt Hungarian rhapsody, No. 2; William Tell overture, Rossini; Dvorak's Bohemian Dances, Nos. 1 and 3, and the Ride of the Valkyries, by Wagner.

The orchestra played well under Mr. Jacob's skilled direction, and afforded much pleasure to the good sized audience, while the soloists added to the general excellence of the program.

Richard Burmeister Visits America

Richard Burmeister, distinguished pianist and composer, after twenty years of absence, came back to America for a short visit this winter. It was 1906 when he left, after having lived here for seventeen years, during which he taught at the Peabody Institute in Baltimore and also in New York. When he returned to Europe he settled in Dresden and Berlin. He had large classes of pupils, mostly Americans, and was kept busy until the war interfered. During the war he was engaged by the government to give concerts at the various fronts, France, Russia, Poland, Roumania, and so on. He played in all sorts of places, barns, stables, churches, open streets. The mood of the soldiers was splendid everywhere, and there was always better morale near the front. His programs were of a classic nature, the same as he would play in any concert hall.

After the war Mr. Burmeister settled down in the South Tyrolean city of Meran, a place that has always been famous for its wonderful climate and scenery and has been a rendezvous of artists and musicians. Last winter he decided to pay a visit to his many friends and former pupils in America. He visited Baltimore, Washington, Philadelphia and New York, playing in these cities and receiving a warm



RICHARD BURMEISTER.

welcome, with many receptions and entertainments given in his honor. He met many of his former pupils and many friends of former years and renewed pleasant acquaintances.

Everyone asked him how he found things after twenty years. His answer was that he certainly found the New York skyline amazingly altered, and an astonishing development in traffic, in electric signs, buildings, and so on. But this did not appear to him either as important or as amazing as the growth in culture. This he noted especially in music, and, likewise, especially in the men. Twenty years ago, said he, there was scarcely a man to be found who had any interest in music, scarcely a man with whom one could talk intelligently on the subject of the art. That has now completely changed. The men have reached the cultural level of the women, and that level is very high.

Twenty years ago, says Mr. Burmeister, musicians in America were all of them Germans. Now he finds musicians of every European nationality. Twenty years ago the Boston Symphony Orchestra had a practical monopoly. Today there are orchestras all over the country. In the old days there were only one or two conductors. Now there are many, not only resident but also visiting.

As to pianists, in the old days there were very few who came to visit America, now there are dozens of them, great and small. One thing, says Mr. Burmeister, has not changed: the great artists are still overpaid, and the smaller artists still underpaid.

One gratifying change Mr. Burmeister observed was in his audiences. In the old days, so it seems, our audiences were neither attentive nor punctual. Today they are both, and appear to have a thorough understanding of the music played and appreciation of art gradations. But Americans have otherwise not changed. Mr. Burmeister found them today, as in the past, splendid in their optimism, good nature, kindness, hospitality, and in the warm welcome they give to European artists.

Mr. Burmeister, after six weeks here, returned to his home in Meran, where he will teach, recreate and study. He will always have a warm welcome for American friends who visit that beautiful spot. Among the noted musicians who live there are Hugo Herrmann, violinist; Hugo Becker, cellist, and Edward Schutt, composer. Mr. Burmeister said he was very much touched by the love and faith of his old friends and pupils in America and hopes to see them abroad.

Liebling Studio Artists' Activities

Marcella Roessler has been re-engaged to sing Aida for the Maine Festival. Celia Branz is to sing in a joint recital with Josef Stopak at Flushing, L. I. William Cleary sang at the Jackson Heights Theater on May 1, 2 and 3. Louise Wright has been engaged by Milton Aborn to sing the Trenini part in The Firefly for ten weeks during the summer. All are artist-pupils of Estelle Liebling.

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ARTISTS EVERYWHERE

Frederic Baer was soloist, March 25, at a choral concert at Erie, Pa., where, according to a telegram received by his New York managers, he won an "instantaneous success." At a concert given in Albany, N. Y., on May 3, by Frank Sill Rogers and the Boy Choir of St. Peter's, Mr. Baer was the baritone soloist. Among other numbers Mr. Baer sang the Lament of Amfortas, from Parsifal, which the baritone sang so successfully with the New York Symphony this season.

Bessie Bowie's artist-pupil, Ena Berga, gave her debut recital in New York at Town Hall on April 20, and won a success which was more than gratifying to her teacher. Miss Berga has a pure, clear coloratura voice, sings with charm and expression and great technical ease. Of special interest among the coloratura arias which she gave was one from Brahm's opera, Die Voegel, sung for the first time in this country.

Chappell-Harms, Inc., is having exceptional success with the popular waltz song, A Night of Love, by Da Sylva and Larry Spier. Among the most notable presentations was a recent one at the Capitol Theater by Gladys Rice and William Robyn with an effective background. It was broadcast from there through fourteen stations.

The Choral Club of Hartford, now in its nineteenth season, gave a concert in Foot Guard Hall, Hartford, Conn., on April 23, with Ralph L. Baldwin conducting.

Blanche Da Costa, soprano, is now located in Denver, Colo., where she is busy teaching, appearing in concert and substituting at church services, as well as devoting much time to study. Miss Da Costa has had ten solo appearances with symphony orchestras, and also has won success singing in opera.

Lynnwood Farnam, organist, and Winifred Young Cornish, pianist, collaborated in a program of organ and piano solos and a piano duo at the May 7 recital, auspices of the National Association of Organists, Wanamaker Auditorium, New York. A special musical service at the Church of the Holy Communion, April 25, had on it these organ numbers: Christus Resurrexit (Ravanello), Meditation A Ste. Clotild (Philip James), Resonet In Laudibus (Karg-Elert) and Prelude and Fugue in E minor (Hesse).

Harold Gleason has returned to Rochester after a brief recital tour in California. Mr. Gleason gave five recitals in six days, playing at Stanford University, Polytechnic High School, and St. Paul's Cathedral, Los Angeles, First M. E. Church, Pasadena, and the Mission Inn, Riverside. Everywhere he was greeted with enthusiastic audiences and invariably received flattering press notices.

Cecilia Kramer, artist-pupil of Mme. de Vere Sapio, appeared before The Recital Club on March 27 and was enthusiastically received. Miss Kramer has a rich soprano voice, which is well trained and quite equal to the demands of the arias which she sang from Cavalleria Rusticana and Madame Butterfly.

Sergei Klibansky's pupil, Fanny Bloch, had a successful appearance in New Rochelle, March 21, and the next day sang over station WEAF. Mr. Goldman has engaged her as soloist with the Goldman Band, and Mr. Chapman, director of the Maine Festivals, has engaged her for twenty concerts. Two other pupils of Mr. Klibansky have also been active: Florence McDonough, who has been substituting at the Ridgewood, N. J., First Presbyterian Church, and Tila Jansen, who has been engaged at the Staatsoper in Berlin.

Samuel Ljungkvist presented a number of his vocal students in recital at the Music Hall of Upsala College, East Orange, N. J., on April 19. This is the second recital of the season by Mr. Ljungkvist and the students participating reflected great credit on their teacher for their excellent voice material and tone production. This is a branch of Mr. Ljungkvist's New York studio. Those appearing were: Mmes. Verena Sprague, C. P. Kilby, Misses Olga Johnson, Elsa G. Follmer, Wilhelmine Fiebke, Hildur Eckstrom, Karin M. Stenholm, Mildred Bostrom, Messrs. Wesley Stothers and Fred Larson. Mrs. Ljungkvist was the excellent accompanist for the occasion.

Mme. Caroline Lowe has had many pupils who have been quite active in the last few weeks. Among those presented recently in recital were: Wa Sula Albert, Doris Mackay, Myrtle Holmes Purdy, Florence Norton, Ralph Leigh and Sam Cibulsky. These young singers are active in church and radio concerts, not only in New York City but also in some of the larger outlying towns. Miss Mackay and Mr. Cibulsky will be heard in a joint recital at an early date.

Franceska Kaspar Lawson, soprano of Washington, D. C., was heard in recital on April 5, under the auspices of the Women's Club of Martinsburg, W. Va. Among the

American songs which she sang was, Little Tell Tale, by Candlyn, the lyrics by Caroline Summer; Just a Cottage Small, Hanley's beautiful ballad, and also A Brown Bird Singing, by Hayden Wood. Just a Cottage Small has proven a very popular song with Miss Lawson, for she sang it again on April 19 in concert at The New Century Club, West Chester, Pa., and again in her English group at a recital in Manassas, Va.

Mary Miller Mount received the following praise in the program notes of a recent concert given by the Philadelphia Music Section of the Wildwood Civic Club: "To music lovers of Philadelphia the familiar name of Mary Miller Mount means the sure success of any artist for whom she accompanies. A pupil of Edward MacDowell, C. Van Sternberg and Frank LaForge, and accompanist to the leading artists of the country, has given her that necessary something—sympathy, if you will, that must prevail to produce the perfect ensemble between artist and accompanist. This is the happy possession of Mary Miller Mount." Mrs. Mount was accompanist at this concert for Ednah Cook Smith. Florence E. Anson, a Mary Miller Mount artist-pupil, furnished accompaniments when Martha Stokes Becker, contralto, sang at the Lansdale Theater on April 18.

The New York Piano Conservatory and School of Affiliated Arts presented some of its Montclair and Glen Ridge pupils in recital at the home of Mrs. Jackes in Glen Ridge, N. J., on April 17. The program was given by pupils of Blenda Carlberg and Mrs. Sigmund Klein.

May Peterson's New York managers have arranged to book this soprano in a series of recitals in the Far West next spring, covering Utah, Montana, Idaho, Oregon, Washington and British Columbia. The latest achievement of Miss Peterson was to draw an audience of 2,800 music lovers to the auditorium in her home town of Amarillo, Texas, for her recent recital there on March 5.

Dr. H. J. Stewart, California organist, was recently elected chairman of the Coronado Board of City Trustees, corresponding to that of Mayor in our Eastern cities; he has served on the board several years.

Caroline Sumner, lyric writer, received the following letter from Estelle Liebling, one of New York's best known vocal teachers: "My dear Miss Sumner: I have recommended your songs to several of my artist-pupils and they are all delighted with them and are singing them. With my congratulations to you upon the really lovely things you have written. Sincerely yours, (signed) ESTELLE LIEBLING."

Karl B. Stein, of the Auditorium Musical-Dramatic Conservatory, Chicago, presented a number of his pupils in recital there on March 27. Among those singing was Alice Pouzar. Her two numbers were A Japanese Sunset by Jessie Deppen and the newest Harms ballad, Just a Cottage Small, by Hanley.

Tofi Trabilsee presented several pupils in recital at his studio on April 6. Among those who appeared were Julia Lovelace, Mary Barton, Margaret Von Frank, Stella McIntire, Julia Sullivan, Harry Barth, Mary Diaz, Frank Hawk, George Krugel, Harry Young McGrath, Henry Demavais and Mr. Diaz. Mr. Trabilsee has had over twenty pupils embark upon professional careers this season, most of them in the concert and operatic fields.

Helen Thomas, soprano, was encouraged by Schumann-Heink in her career, and on coming to New York was engaged as soloist at St. Andrew's Church, and has since appeared with various leading orchestras and bands of the metropolis. "A voice of most unusual charm and sweetness," said the Detroit News.

(Continued on Page 48)

Mme. Liszniewska in the East

The music clubs of the Russell Sage College in Troy, New York, presented Marguerite Melville Liszniewska in recital on April 16, in the Assembly Hall. According to the Troy Record: "The applause was so hearty and insistent that the artist responded with several encores, which were heard with keen pleasure by an audience keyed up to the value of each note played. It was a tribute to the musician to note the complete silence, the close attention and the concentrated interest of the students, professional musicians and music lovers."

The Troy Times chimed in, saying: "She is the possessor of a charming personality, in addition to her profound musical ability, and her appearance on the stage is always anticipated with keen delight. She maintained her enviable reputation last night, and presented a program which established her right to be included with the great women pianists of her day. Mme. Liszniewska is a true musician; her work is that of a serious artist; her technique is really prodigious, while her playing has a strong emotional power, which justifies her reputation. Mme. Liszniewska is always a welcome visitor here, the large audience last night testifying as to her popularity. She is the first pianist of the season and the ovation she received was certainly well deserved."

ST. LOUIS, MO.

St. Louis, Mo.—The recitals on the course of the Young Musicians' Club of Webster Groves, given by Rudolph Ganz, was his only public appearance here this season and crowded the house with an audience enthusiastic and highly appreciative. It is unusual for one who is heralded the musical world over, as an exponent of modern art, to retain so even a balance in the standard works and refrain from certain modern distortions. So that it is with deep gratitude and appreciation that the writer offers the kindest comments on the musicianship of the Chopin group, which included a nocturne, and impromptu four Etudes and the exquisite B flat minor scherzo. In the Beethoven Sonata Appassionata Mr. Ganz quite exceeded himself and left a sane impression of Beethoven upon students and finished musicians. For the modern group Mr. Ganz gave three of his own compositions. He prefaced his playing by quoting a criticism of his March Fantastique, composed in Berlin in 1908 when it was branded as ultra-modern. "But now," in the words of the composer, "a child of four could march to it with impunity." There followed a number dedicated to Mr. Ganz by the late Charles T. Griffes and two Debussy compositions given in a style that fulfilled the greatest demands of versatility. Mr. Ganz was in exceptionally fine form and gave a thrilling performance of an excellently satisfying program. In the dispersing audiences were heard the usual comments upon his loss to the concert stage.

Handel's Concerto Grosso in B minor, with Mr. Ganz in the double role of conductor and pianist, was the opening number of the last pairs of regular concerts of the symphony season. The Handel number was a first time performance here and from the viewpoint of composition and beauty of rendition merits a repetition. Cesar Franck's D minor symphony also appeared on this program. There was understanding between conductor and men which made this masterpiece a truly inspiring work of the orchestra. The latter part of the program included the orchestral suite from Rimsky-Korsakoff's opera, Snegonobchka, also a first time performance here, and the Polovtsian Dances from Prince Igor of Borodin, giving a decidedly Russian flavor to the finale of a thrilling evening.

The final "Pop" was largely a request program and included such prime favorites as the Second Rhapsody, Tannhauser overture and Mr. Ganz's own march, St. Louis Symphony. The outstanding number was the Temple of Isis, an intricately contrapuntal composition by Louis Kroll, who is director of the Municipal Opera for this coming season. Mr. Kroll was called from his seat in the audience to acknowledge the applause which greeted this interesting work. Kathryn Brown, contralto of Chicago, sang an aria from Samson and Delilah. A rare treat and one to remember during the months the orchestra is disbanded was the theme and variations from the A minor trio of Tchaikowsky, played by Messrs. Ganz, Gusikoff and Steindel. The following day the orchestra departed for a tour through the south and west.

The New York String Quartet, in a program of Beethoven, Grieg, and Ravel, gave the closing concert of the St. Louis Chamber Music Society under the management of Miss Cueny. The organization played as usual in fine style and excellent form, and especially well did they unfold to the appreciative audience the beauties of the Ravel quartet in F major.

The musical world is considerably interested in the appointment of Rudolph Ganz, composer, pianist and conductor of the St. Louis Symphony Orchestra, to a membership in the French Legion of Honor. Although the expression of the modern musical idioms is particularly well assured in Mr. Ganz's interpretations, his programs, which include old as well as new masters, attest to his cosmopolitan musicianship. The ceremony at which the insignia will be presented to Mr. Ganz will take place in the late spring when he visits Paris. E. K.

The Cornish Summer Session

The Cornish School of Music, Seattle, will soon enter upon its annual summer season. The Cornish Summer School session this year will begin on July 19. All the classes are based on six weeks' courses. The guest teacher this year will be Arthur Hubbard, distinguished voice specialist, who will teach from August 2 to September 11. A large portion of the regular faculty of the school will also have summer classes, headed by Calvin Brainerd Cady, pianoforte, and Peter Meremblum, violin. Courses of study are offered in all the various branches of music, the theater, dancing, art and foreign languages. In addition to the classes private lessons may be had in these subjects. The school has just issued a very attractively illustrated catalogue which is sent on application.

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MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.—The fourteenth regular subscription concert by the Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor, brought an all-American program by composers of American birth, thus emphatically refuting the old adage of the prophet who is not without honor save in his own country. Hanson's Nordic symphony in E minor, op. 21, was the first offering. This was followed by Eichheim's A Chinese Legend, while the first part of the program was brought to a close with Schelling's ever popular orchestral fantasy, A Victory Ball. After the intermission Ernest Schelling performed the solo part in his interesting Impressions (From an Artist's Life) in the form of variations on an original theme for piano and orchestra, and earned for himself a great ovation from the enthusiastic audience in the double capacity of pianist and composer. Needless to say, he was compelled to add several extras.

Differing considerably from the usual symphony program was the fifteenth concert by the Minneapolis Symphony Orchestra. It consisted of the first and third acts of Wagner's Lohengrin in concert dress. Paul Althouse sang the Lohengrin part magnificently, while Elsa Diemer was a most satisfactory Elsa. Bernard Fergusson as Telramund and the king's herald, Herbert Gould as King Henry, and Mrs. Raymond Navens as Ortrud rounded out the ensemble in artistic fashion. The symphony chorus and the Apollo Club did ample justice to the choral ensembles, while the orchestra shone in its full splendor. Henri Verbrugghen, of course, kept all the forces in masterly control, and an enjoyable performance was the sum total.

The twenty-first "Pop" concert was popular in every sense of the word, delighting the large audience greatly. The piece de resistance was Tchaikowsky's fifth symphony played in Henri Verbrugghen's well-known interpretation, while Nicolai's overture to The Merry Wives of Windsor and Herbert's March of the Toys from Babes in Toyland were the respective opening and closing numbers.

Amelita Galli-Curci packed the largest auditorium in Minneapolis to the doors. It was a genuine home-coming after three years of absence, and the homefolk gave the diva the warmest possible reception. Homer Samuels, her husband-accompanist, was cheered by the enthusiastic throngs of friends and admirers of both artists. Nothing can be added to the paeans of praise sung all over the world in honor of Galli-Curci's voice and art; suffice it to say that the diva was in exceptionally fine form and the happiest possible mood. A never to be forgotten concert was the result, and every one present felt that he had participated in one of the most memorable events in the city's musical history.

Interesting was the announcement by Mrs. Carlyle Scott, manager of the University Concert Course, of the attractions already secured for next season. They are six in number and include the Mischa Elman String Quartet; Josef Schwarz, Russian baritone; Leah Debusha, Russian violinist; Benno Moiseiwitch, pianist; Ossip Gabrilowitch, pianist; a group of English madrigal and ballad singers, and Rosa Ponselle, dramatic soprano from the Metropolitan Opera Company.

Louise Bailey-Apfelbeck gave the third of five piano concerto programs at the Unitarian Church. The artist played the Rubinstein D minor, the Beethoven G major, and the Tchaikowsky B flat minor in her accustomed masterly fashion. She was ably assisted on a second piano by Mildred Cosler Stephenson, Helen Grotte and Elsie Wolff. G. S.

Josephine Hofer in Song Recital

A soprano singer of merit, who greatly interested the late Horatio Parker, is Josephine Hofer. The third annual song recital given by her at the West Side Y. M. C. A. Auditorium on April 27, was well attended, and her excellent singing of



JOSEPHINE HOFER.

German arias and Lieder; of a group of songs by the Americans—Milligan, Dunn, Noger and Terry; of Italian arias from Samson and Delilah (Saint-Saëns) and Gioconda (Ponchielli), and of popular songs by Nelson, Molloy, Bayley and Del Riego, all this brought the fair singer appreciative applause. She especially excels in expressive songs, so that The Sweetest Story and Comin' Thro' the Rye were especially enjoyed. Midway in the program, youthful Dorothy Hofer, daughter of the singer, played Rachmaninoff's Prelude in G minor with vigorous touch and showed real musical talent, later playing accompaniments for the final songs. Many flowers were handed the singer, and Lucille Blabe was a very capable accompanist.

Perfield Demonstration in Ridgefield Park

On April 29, at the Municipal Building, Ridgefield Park, N. J., there took place a piano recital and demonstration of Effa Ellis Perfield Musicianship by the pupils of Mrs. Sigmund Klein. The work was highly interesting.

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REGARDING TSCHAIKOWSKY

M. B.—Tschaikowsky died in 1893 at the age of fifty-three, having been born in 1840. He visited this country in 1891 and gave four concerts in New York City in connection with the dedication of Carnegie Hall. He also gave one concert in Philadelphia and one in Baltimore. The musical records make the merest mention of the fact of his being here, although it seems as if it must have been a rather important event. His first public appearance was in Moscow in 1887, when he conducted his own works. He married a Russian lady in 1877, but the marriage was such an unhappy one that the couple separated on October 6, after three months of "misery." He wrote a number of operas that are little known outside of Russia. Two of his operas have been produced at the Metropolitan Opera House, Eugene Onegin, February 1, 1908, and Pique Dame, March 3, 1910.

WHAT DOES IT MEAN?

S. S.—Sometimes a composer of a piece of music gives particular directions as to how he thinks the piece should be played. But in the course of time all sorts of changes take place in any kind of printing or engraving. It may be that in the composition you ask about, the author himself put in the word sforza. It means literally, force. The exact definition is that it is "commonly applied to a single tone or chord, indicating that it is to be performed with special stress or marked and sudden emphasis." It is generally found in the participial form, sforzando, "forcing." The word is Italian, but one finds not only Italian, but also French, Latin and German in the words used to express musical terms.

SPRING MUSIC FESTIVALS

B. G.—Although the proposal had been made to change the date of the Worcester Music Festival from the autumn to the spring, this plan evidently was never considered seriously. There are excellent arguments offered both for and against the time of year selected for festivals. Many consider the beginning of the autumn and winter season as the best time, among these the directors of the Worcester and the Maine festivals. The latter takes place in October. Singers and other participants return from a summer holiday, rested and refreshed. There is an air of good fellowship and pleasure in meeting, while the audiences, too, are usually anxious to hear music after a long period of rest. However, at the end of the season, there are always many more musicians to choose from, and those who have won great success during the winter are anxiously awaited by the out-of-town audiences, while the long winter's work of the chorus has prepared it for some excellent and fine offerings. The festival makes a good beginning and also an excellent ending to the musical season, proof of this fact being the large number of festivals given annually and constantly increasing in number.

Hilda Reiter a Busy Soprano

That Hilda Reiter is having an exceedingly successful season is evident from the large number of engagements she is fulfilling. Her appearances since the first of the year include the following: January 5, soloist with the Phillips Jenkins Singers at the Bellevue-Stratford; 9, Bellevue-Stratford; 13, Button Club; 14, Real Estate Board Luncheon; 17, concert for the Y. M. C. A., Germantown Theater; 20, sang Lady Harriet in Martha for the Norristown, Pa., Octave Club; 24, chosen for the International Broadcast concert in Philadelphia; 28, recital, Bethany Reformed Church, Lawndale, Pa.; 29, recital, Manufacturers' Club; 31, Cynwyd; February 1, Mercantile Hall; 11, recital, Atlantic City High School auditorium; 23, recital, Wyncote, Pa.; 25, recital, Masonic Temple, Chester, Pa.; 27, Jewelers' Banquet, Bellevue-Stratford; March 10, Colony Club, Ambler, Pa.; 16, sang Filina in Mignon for the Matinee Musical Club, Bellevue-Stratford; 19, Frankford High School; 29, private tea; April 2, Mercantile Hall; 4, York Street M. E. Church; 11, Lutheran Church, Tamaqua, Pa.; 12, Cohoksink Business Men's Association; 15, annual luncheon of the Wildwood, N. J., Civic Club, Bellevue-Stratford; 19, Paulsboro, N. J.; 27, German Society of Pennsylvania, and also appeared before the National Federation of Women's Clubs at Bellevue-Stratford; 30, Franklin School. The foregoing engagements all were in Philadelphia with the exception of those otherwise noted. Miss Reiter invariably receives high commendation for her histrionic ability as well as singing.

Mrs. George S. Richards' All-Star Courses

Due to the enterprise and zeal of Mrs. George S. Richards, promoter of Duluth's All-Star Concert Course, many celebrated attractions have appeared in Duluth (Minn.) this season, among them, the Metropolitan Grand Opera Quartet, Will Rogers with the De Reszke Singers, Fritz Kreisler (who has not been there for five years) and Roland Hayes, colored tenor. These artists have appeared at the Duluth Armory, which seats three thousand, nearly all to capacity. In addition to these, Mrs. Richards presented the Student Prince and Rose Marie for a week's engagement each, at the Orpheum Theater. These also played to capacity houses. In the city of Hibbing (Minn.) Mrs. Richards also presented the Metropolitan Grand Opera Quartet, Will Rogers with the De Reszke Singers, the Student Prince for one performance, and Sigrid Onegin, Swedish contralto.

Baritone Land's Engagements

Harold Land, baritone, sang Elijah in Amsterdam May 5, and will sing it in Hackensack, N. J., May 16; it was in this part that the baritone won a unique success in Chautauqua, N. Y. Other works sung by him this season are the Messiah, Stabat Mater (both Rossini and Dvorak), Rebekah, Olivet to Calvary, Darkest Hour, Crucifixion, Message from the Cross, and St. Paul. April 30 he sang at a concert at the Hotel Biltmore, May 6 in Jersey City, and during the summer he will receive pupils at the Metropolitan Opera House studios.

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Philip James an Able Conductor

The Montclair Orchestra, Philip James, conductor, gave a program in the auditorium of the Montclair High School on April 23, with Ruth Breton, violinist, as the soloist, playing the Mendelssohn concerto in E minor. This orchestra is now in its fourth year, and its patrons and subscribers justifiably have nothing but praise for the players and the conductor for so excellent an organization is rarely encountered in amateur orchestras. According to one Montclair paper, "So able and seriously inclined are its members and so efficiently organized and directed are they by Mr. James that their playing gives pleasure to the most sensitive of musical ears." The same daily also stated "Acquitting itself admirably in all departments of its work, the orchestra produced tones of satisfying body and agreeably blended in parts, played with facility and grace and reflected the moods in the music it essayed in an expressive manner. Not the least successful of its undertakings was its support of Miss Breton



PHILIP JAMES.

in the concerto, in which the display of musicianship by director and instrumentalists was so nearly perfect as to merit them warm congratulations." In addition to scoring a decided success in playing the concerto, Miss Breton gave great pleasure in a group of shorter numbers, accompanied at the piano by Everett Tuchings.

Next season three concerts will be given under Mr. James' leadership, at one of which Georges Barrere will be soloist.

Haensel & Jones' Plans for Coming Season

The Concert Management Haensel & Jones announces for the coming season (1926-27), that the list of artists will include the following: Marion Telva, Metropolitan Opera, contralto; Florence Easton, Metropolitan Opera, soprano; May Peterson and Jeannette Vreeland; Metropolitan Grand Opera Quartet—Marie Sundelius, Julia Claussen, Paul Althouse and Arthur Middleton—all artists of Metropolitan Opera fame; the contraltos, Grace Leslie and Nevada Van der Veer, whose recent New York and Boston recitals were among the outstanding musical events of the season; Paul Althouse and Arthur Middleton, who will continue their interesting and popular joint recitals, of which they have given many this season, with more booked for 1926-27; Paul Althouse and Richard Crooks, tenors, who, according to present indications, will have a solidly booked season; Frederic Baer and Arthur Middleton, baritones; Mieczyslaw Münz, pianist, styled by the New York Herald Tribune as "pianist-poet-musician," who will make his fifth consecutive concert tour; Mildred Dilling, harpist; and Leo, Jan and Mischel Cherniavsky, returning to this country in January next for a series of concerts, already largely booked.

Mme. Dossert Artist-Pupils Heard

May Gilligan, soprano, and Chester Cropper, baritone, two artist-pupils of Mme. Dossert, assisted by George Borman, pianist, were engaged to give the annual concert of Sheridan Circle G. A. R. in the Y. W. C. A. Auditorium, Sayre Hall, Newark, on April 21. Miss Gilligan's numbers were D'Amor sull' Ali Rosee, from Il Trovatore, and a group of songs—The Wind's in the South (Scott), Yesterday and Today (Spross), and The Year's at the Spring (Beach). Mr. Cropper sang two groups, the first containing Rolling Down to Rio (German), Drink to Me Only With Thine Eyes, and Gunga Din (Spross); the second—Leezie Lindsay (Scotch air), Tavern Song (Fischer), and The Trumpeter (Airle Dix). Mr. Borman played Hungarian rhapsodie No. 2 (Liszt) and the Polonaise Militaire (Chopin). The success of these young artists secured a return engagement.

Novello Davies Teaching in London and Paris

Clara Novello Davies is teaching in London and Paris between May 3 and September 3, and according to late communications is planning to return to America again in October.

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ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas, Normal for Teachers, Fort Worth, Texas, June 1st.

ELIZETTE REED BARLOW, 817 E. Central Ave., Winter Haven, Fla. Tampa, Fla., June 1st; Asheville, N. C., July 12th.

CATHERINE GERTRUDE BIRD, 688 Collingwood Ave., Detroit, Mich.

BEULAH CROWELL, 201 Wellston Bldg., 1504 Hadlamont Ave., St. Louis, Mo. Normal Classes June, July and Aug.

MRS. JEAN WARREN CARRICK, 180 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, Summer, Cincinnati Conservatory and Bellefontaine, O. Sept., Wichita, Kans.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

LA VERNE C. FLEETWOOD, 1344 Spaulding Ave., Studio: Hollywood Women's Club, 7078 Hollywood Boulevard, Hollywood, Calif.

IDA GARDNER, 17 East 8th Street, Tulsa, Okla., Normal Classes.

GLADYS MARSALIS GLENN, 1801 Tyler Street, Amarillo, Tex.

FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich. Normal classes, June 28, 1926, Jan. 15, 1927.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill., Memphis, Tenn., June; Chicago, July, Aug., Sept.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio, April and June, Dallas, Texas; July 8th, Cleveland, Ohio.

MRS. KATE DELL MARDEN, 81 North 18th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 8282 Oram Avenue, Dallas, Texas. Normal Classes, Feb. 1, three months; June 1, five weeks.

ROBIN OGDEN, Box 544, Waterbury, Conn. Classes held April and June.

MRS. LAUD GERMAN PHIPPEN, 1836 Holly St., Dallas, Tex. Classes held Dallas and Oklahoma.

ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va.

VIRGINIA RYAN, 1078 Madison Avenue, New York City.

ISOBEL M. TONE, 628 S. Catalina St., Los Angeles, June 8th, 1926.

MRS. S. L. VAN NORT, 1431 West Alabama Ave., Houston, Texas.

INFORMATION AND BOOKLET UPON REQUEST

**Frances Nash**
FOREMOST AMERICAN WOMAN PIANISTMANAGEMENT
METROPOLITAN MUSICAL BUREAU
AEOLIAN HALL, NEW YORK
CHICKERING PIANO

Chaliapin Chooses Yeatman Griffith Artist for Rosina in The Barber

Out of some fifty to a hundred coloratura sopranos, Feodor Chaliapin, the great Russian basso, chose Marguerite Cobbey to sing the prima donna role in *The Barber of Seville*, in which he and his company will tour this and other countries in the fall.

Miss Cobbey was born in Fresno, Cal., and has received her entire training the past five seasons in New York City from Yeatman Griffith, internationally noted American master who has developed her voice and prepared her operatic roles.

Miss Cobbey made a most successful debut as Gilda in *Rigoletto* a season and a half ago with the New York Manhattan Opera Company, and has appeared in several Italian opera companies in New York and on tour. The summer of 1924 she followed Yeatman Griffith to the Pacific Coast

to attend his master classes in Los Angeles and visit her home city. Chaliapin has made public his opinion that this young artist is destined to become one of the real operatic stars.

It is to be noted that Miss Cobbey is the fifth coloratura soprano to step forth from the London and New York studios of Yeatman Griffith as American prima donnas. Florence

respectively, and are still engaged with these organizations. Josephine Lucchese studied daily for one season with Yeatman Griffith before beginning her contract with the San Carlo Opera Company four years ago—and now Marguerite Cobbey!

Not only has this master trained and prepared these American artists for their careers, but also contracts with their various managers for these engagements have been procured and signed directly through the Yeatman Griffith studios.

Yeatman Griffith returns this summer to the Pacific Coast for his fourth consecutive season's Summer Vocal Master Classes, in Los Angeles, Cal., under L. E. Behymer, July 6 to August 3, and in Portland, Ore., under Otto Wedemeyer, August 9 to September 6, returning to his New York studios late in September.

Program by Clarice Balas Pupils

The series of recitals given by groups of Clarice Balas pupils in Cleveland ended with a flourish on April 16. Orchestral accompaniments were brilliantly played by the teacher, who may be justly proud of the pianists she produces.

Since Paul Wilkinson, who was to open the program with a Mozart sonata, was indisposed, Wladyslaw Wisniewski began the recital with a Chopin prelude and MacDowell's *Witches Dance*, played with good technic and pleasing style. Lucille Herzbrun came next with an unusually good mood picturization in one so young, in the first movement of the *Pastorale* sonata of Beethoven, and was followed by Alberta Schaefer who played the *Rachmaninoff Waltz* in A major with a happy, lilting rhythm.

Louise Kemsies, a talented eleven year old youngster, played the first movement of the C major sonata by Mozart and a Heller prelude with pleasing clarity and interesting light and shade.

The Bach and Chopin compositions performed by Ross Ettari, winner of a silver medal, whose playing is marked by romance and ingratiating beauty of tone, were followed by Moussorgsky's *Hopak*, Palmgren's *Cradle Song* and MacDowell's *Polonaise* played by Anne Taborsky, who displayed fine verve, charm and spirited vitality of tone.

Then came a group of concertos. Beethoven's concerto No. 4 (first movement) was splendidly played in classical style and with glittering passage work by Edward Pfeiffer, who is a state-wide contest winner. Mrs. I. H. Green followed with the slow movement of the MacDowell A minor, played with attractive sweetness of feeling; and Louise Houck made a good impression with a rousing and convincing rendition of the first movement of the Grieg concerto.

In the group played by Alvaretta West of Iowa City, one was most impressed by the poetry of the Brahms intermezzo and the sparkle of the Chopin waltz in A flat major.

Marjorie Moyer, winner of many contests, who plays with such ease that her limpid tones seem to fairly drip from her finger tips, brought the program to a brilliant close with the Liszt concerto No. 2. Her artistic temperament was disclosed by the use of delicacy or virile sonority of tone wherever the poetic value of the concerto demanded it.

American Artists for Cincinnati Zoo Opera

Outstanding American artists are really being engaged for the Cincinnati Zoo Opera. Clarence E. Cramer, impresario, made the preliminary announcement that established artists and Americans would be engaged. First, Forrest Lamont, Joan Ruth and Ernest Davis were announced. Now three more Americans are listed—Vera Curtis, Kathryn Browne and Fred Patton.

Miss Curtis was for eight seasons one of the important dramatic sopranos of the Metropolitan Opera, specializing in German roles; she has also sung at many important music festivals in America, as well as with nearly all the leading symphony orchestras. Miss Browne, contralto, has sung about one hundred times with the Chicago Opera, having toured with that company from coast to coast and established herself as an opera singer, and she sings approximately eighty times during the year, having maintained this average for the four years she has been before the public, singing in concert, opera and with orchestra; her major roles will be *Carmen*, *Nancy in Martha*, *Mrs. Quigley in Falstaff*, *Madalena in Rigoletto* and *Constance in the Music Robber*. Fred Patton, baritone, is one of the popular baritones of the day, having first won the admiration of the Cincinnati people at the May Festival. He has appeared more than twenty-five times in opera, and plans to enter the operatic field more definitely. He has appeared with the Washington and Philadelphia companies with outstanding success. In Cincinnati he will sing *Wolfgram in Tannhäuser*, *Sparafucile in Rigoletto*, *Mephisto in Faust*, *Escamillo in Carmen*, *Telramund in Lohengrin* and *Amonasro in Aida* for his major roles.

An Ovation for James Wolfe

James Wolfe sang the *Song of the Volga Boatmen* at the final Sunday night concert of the Metropolitan Opera season, on April 18. His success was tremendous, for though he was giving a folk-song in a program of opera arias, the young basso scored the hit of the evening. The applause following his magnificent rendition of the song of his native Russia lasted over five minutes, and Mr. Wolfe was compelled to take more than ten calls in response to the thunder of handclapping which echoed from all parts of the opera house. Later Mr. Wolfe sang *Mephisto* in the *Faust* third act trio, proving his versatility and artistic merit by giving a second splendid interpretation in a totally different field.

Mr. Wolfe will appear at the May Festival in Ann Arbor, Mich., where he is singing *King Henry* in *Lohengrin*. A month later he will appear with the Municipal Opera in St. Louis in the role of *Ferrando* in *Il Trovatore*.

Laubenthal for Covent Garden

Rudolf Laubenthal, German tenor of the Metropolitan, concluded his season in Atlanta as *Tannhäuser*. Immediately upon his return he was scheduled to sail for Europe to sing in five of the Wagnerian performances at Covent Garden, London. Mr. Laubenthal has sung over thirty times this past winter and appeared in a number of new roles, some of which he never sang on any stage before. They included *Tristan* and *Isolde*, *Götterdämmerung*, *The Bartered Bride*, and *The Barber of Bagdad*. He will return in October to be with the Metropolitan Company again for the entire season, and will also sing in a great many important concerts.

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MARGUERITE COBBEY,

engaged as prima donna coloratura soprano with Chaliapin's company in *The Barber of Seville*, and Yeatman Griffith, internationally noted American master, her teacher.

Macbeth was the first, who, after four years' study with this maestro in America; Florence, Italy; The Hague, Holland, and London, England, made her sensational debut in London and was engaged as prima donna coloratura of the Chicago Opera Company, with which organization she has been re-engaged for her twelfth consecutive season. Hazel Huntington and Lillian Palmer made their debuts as prima donnas in this country with the William Wade Hinshaw and Mozart Opera Companies four and three years ago,



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**DR. JULES JORDAN.**

One of the most distinguished pedagogues celebrated his seventy-fifth birthday on November 10 last. Dr. Jordan is a resident of Providence, R. I., and has been connected with musical affairs there for the past fifty-five years. Dr. Jordan created the part of Faust in Berlioz' *Damnation of Faust*, in Steinway Hall, New York, under the direction of Dr. Leopold Damrosch, at its first American performance in February of 1884. He was conductor of the Arion Club of Providence for forty years, never missing a single concert. Dr. Jordan has a large class of pupils and many of them have developed into singers of the first rank.

**PRESSER HALL.**

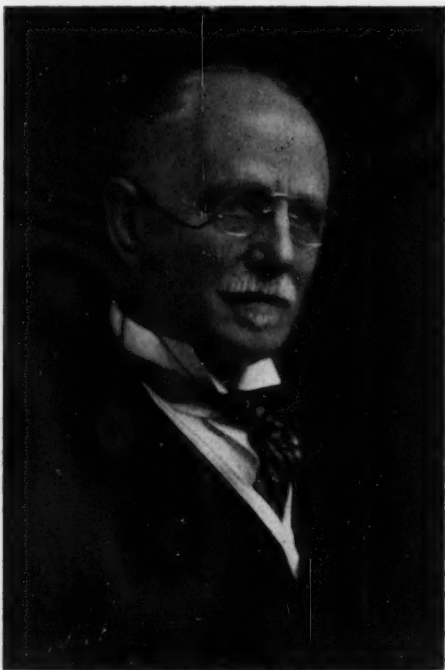
This new music building was presented to Hollins College, Hollins, Va., by the Presser Foundation. It was dedicated on March 31 with appropriate exercises, including a speech by James Francis Cooke, president of the Presser Foundation.

**NINA NORMAN,**

soprano, one of the many artist-pupils of Estelle Wentworth who are active musically. Miss Norman recently had three engagements at the Rialto Theater in Washington, D. C. She has appeared as soloist with the Ray Comfort Orchestra on the Steel Pier in Atlantic City and has concertized in North Carolina as well as in Washington and vicinity. She also sings the leading soprano roles in *Faust*, *Martha*, *Pinafore* and *Fatinitza*. Miss Norman directs the chorus choir and is soprano soloist in the quartet at the First Baptist Church, Alexandria, Va. (Photo by Olindeinst Studio.)



ARTHUR SHATTUCK, pianist, sailed April 30 on the steamship *Columbus* for Europe. Making his headquarters at his home in Paris, he will remain abroad for work and study, with occasional appearances in various European capitals. He will return in the fall of 1927 for another American tour, as usual under the management of Margaret Rice. (J. H. Stein photo.)

**PROF. WALTER HENRY HALL,**

who will organize a big summer session chorus at Columbia University, where under his direction choral music will be stressed for six weeks, beginning July 6. Professor Hall recently returned from studying developments in English choral practice in England.

**MARGARETTA CAMPBELL,**

lyric soprano, who specializes in concert and oratorio. Miss Campbell has concertized during the winter in Pennsylvania and Florida and fulfilled a week's engagement at the Rialto Theater in Washington, D. C. She is an artist-pupil of Estelle Wentworth. (Photo by Harris & Ewing.)

**ESTELLE GRAY-LHEVINNE AND HER SON, LADDIE GRAY,**

who has just turned six. The little chap was presented in a program of Bach, Mozart and Schumann by the Pacific Musical Society of San Francisco in the east Civic Auditorium on May 6. The same date his mother, Estelle Gray-Lhevinne, gave a recital in Cleveland, Ohio. The resemblance between mother and son is striking. This photograph was taken in California in April just before Gray-Lhevinne left for a series of spring recitals, beginning in Toledo, Ohio.



CARROLL O'BRIEN.

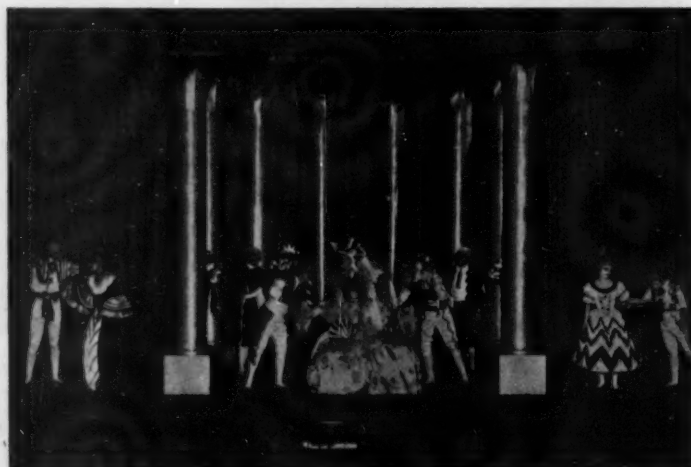
a young Philadelphia tenor, who sang Turiddu in *Cavalleria Rusticana* under the auspices of the Plays and Players at the Little Theater, Philadelphia, April 7 and 8. Of engaging personality and a singer of charm, Mr. O'Brien is rapidly gaining favor in the musical world. He is said to be the only singer ever to have had three appearances at the Sunday symphony concerts on the Steel Pier, Atlantic City, in a single season, and is heard from Station WIBG, Elkins Park, Pa., every Sunday afternoon. Mr. O'Brien is head of the vocal department of the Fuhrman School of Music in Camden, N. J., and has been equally successful as a pedagogue. He also has won recognition as a director of choruses.



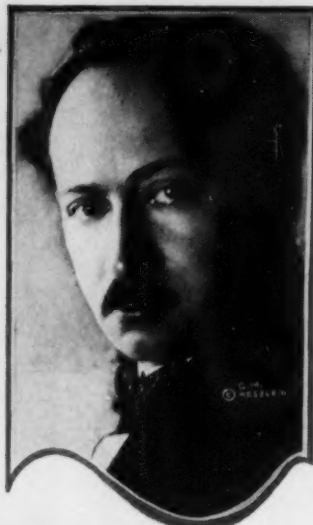
MARGARET HAAS AND CLARENCE GUSTLIN.

the former president of the State Music Teachers' Association of Jacksonville, Fla., and the latter the well known American Opera Interp-Recitalist, just after Mr. Gustlin had given a highly successful performance before the State Convention. This was only one of the twenty-three engagements within the month that Mr. Gustlin had devoted to the South and East.

The Rochester Opera Company recently completed the most successful week since it was organized a year and a half ago. Seven performances were given in Kilbourn Hall to capacity audiences, four of *The Marriage of Figaro*, with Mary Silveira, Richard Halliley, Allan Burt, Margaret Stevenson, Margaret Williamson, Philip Reep, John Moncrieff, Mark Daniels and Mary Stephan, and three of *Pagliacci* and *Cavalleria Rusticana*. In the former were Charles Hedley, Ednah Richardson, Donald McGill, Allan Burt, and Philip Reep; in the latter, Frances Babcock, Olivia Martin, Archie Ruggles, Mark Daniels, Brownie Peebles, Mary Bell, and Helen Golden. Eugene Goossens and Emanuel Balaban conducted. The productions were under the direction of Vladimir Rosing, with scenery and costumes by Norman Edwards of the Eastman Theater. The scene shown here is from *The Marriage of Figaro*.



OPERA IN ENGLISH AT ROCHESTER.



DR. HUGO RIESENFELD.

who has written the musical score for *The Volga Boatman*, Broadway's newest feature film to be shown at theater prices. This motion picture had its premiere at the Times Square Theater on April 13, and it was very evident that the score had been written especially for the film, as the music and the action on the screen synchronized perfectly. This was especially noticeable in the scenes showing the Volga boatmen tugging at their hard task. The rhythm of their heavy tread and the rhythm of the music—the famous Song of the Volga Boatmen was used—was timed exactly. Mr. Riesenfeld has utilized many Russian melodies in the score and has interwoven them in a masterly manner. This popular composer-conductor has been engaged as conductor of the presentation. As is well known, he was for ten years the general director of the Rivoli, Rialto and Criterion theaters, leaving that post for a much needed rest on the first of the present year.



PLANNING FOR THE SUMMER.

Conal O'Cuirke, vocal instructor, and Dorsey Whittington, piano pedagogue, discussing their Winthrop College summer plans.



MONTANI PUPIL MAKES DEBUT.

Marion Haley, soprano, daughter of a prominent physician and banker of Gloucester City, N. J., and a pupil of Nicola A. Montani and Catherine Sherwood Montani, made her debut recently at the Walt Whitman Hotel, Camden, N. J. She sang a varied program in a manner which demonstrated effectively and conclusively not only her own singular talents but also the very high order of the teaching she has received.



A BRISK STROLL ON THE BOARDWALK

proved an invigorating tonic to Lawrence Tibbett, for his Haddon Hall concert that evening was a triumph. Walking with Mr. Tibbett is Adrian W. Phillips, manager of the Atlantic City Musicales.



CONSTANCE WARDLE.

soprano, pictured here as Elsa in *Lohengrin*, one of the roles which is perfectly adapted to her voice. Miss Wardle has been filling concert engagements interspersed with operatic appearances in many cities, including Philadelphia, where she was particularly successful. (Arthur Murray Studio.)



A PIANIST IN THE
LAND OF THE
PYRAMIDS.

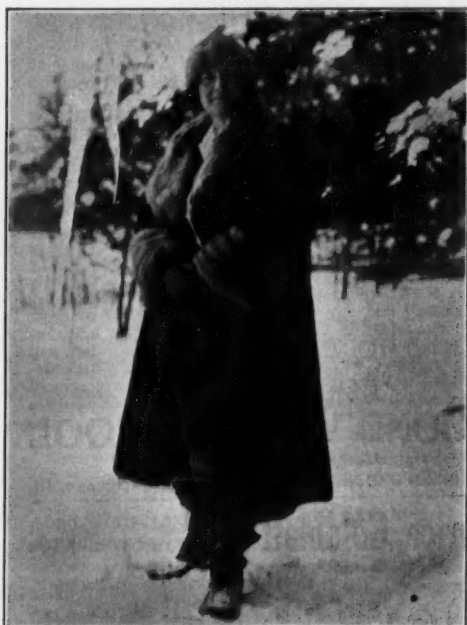


Leopold Godowsky has been having a long and unique trip this past season, playing in places seldom if ever visited by an artist of his caliber—Egypt, the Holy Land and Turkey. Here are some pictures taken in Egypt, most of them snapped by Leopold Godowsky, Jr. The constantly recurring figures are Mr. and Mrs. Godowsky. (1) At the ruins of the Temple of Karnak; (2) on the Nile, with the Winter Palace, Luxor, in the background; (3) with Leopold, Jr., at the entrance to the tomb of King Tut (the objects held by Mr. and Mrs. Godowsky are not switches for the third member of their family, but native instruments to keep the insects away); (4) the Godowsky family caravan on the way through the desert to Thebes; (5) the caravan rests; (6) Godowsky Effendi, navigating a ship of the desert; (7) the Sphinx—has a bath.



MRS. LEROY GRESHAM,

of Salem, Va., artist-pupil of Pietro Yon, was recently appointed organist of the Presbyterian Church of that town. During the several opening services she gave a number of attractive programs featuring modern composers. The congregation has shown the most enthusiastic appreciation of her artistic work. (Photo by Grace Salon of Art, Inc.)



DAISY JEAN,

who spent a snowy Easter in the Canadian woods, learning how maple sugar is made and how it tastes. Judging by her expression it was satisfactory.

EDWARD JOHNSON,
tenor of the
Metropolitan
Opera Company,
with his great
aunt, Mrs.
Evans Verney,
at Santa Monica, Cal. This
snapshot was taken on Mr.
Johnson's recent
Pacific Coast
tour.



ROSA PONSELLE

recently interrupted her arduous concert and operatic activities for a well earned vacation in Atlantic City and is shown in the above photograph on the boardwalk of that famous playground, accompanied by Frances Peralta. Miss Ponselle recently broke a record for her new management, Metropolitan Musical Bureau, when six dates were booked in one day for the next year as follows: Tulsa, Okla., Pittsburgh, Pa., Baltimore, Md., Havana (2), and Atlanta, Ga. These six contracts all coming in on one day for such widely separated parts of the field reveal the country-wide hold which Miss Ponselle has on the public.



ON BOARD THE STEAMSHIP DE GRASSE.

It shows, from left to right, Alfredo Casella, Nina Tarasova, Marcel Grandjany, Madeleine Brard and E. Robert Schmitz, all of whom were in the charity concert given on board, Casella and Schmitz presenting Mozart's sonata in D for two pianos. The receipts were quite record-making, 21,000 francs having been taken in. Schmitz gave the first of two recitals at the Paris Conservatoire on May 3, the second taking place on May 12, and will appear May 20 at the last concert of the Paris Chapter of Pro-Musica under the direction of Walter Straram. At this concert two American works will be featured: Malay Mosaic, by Bickheim, and Saturday's Child, by Whitborne. Schmitz returns to the United States the first of July to go to Colorado Springs for his summer classes.



EARLY INFLUENCE OF HEREDITY.

Here is a brand new prima donna, Giovanna Martinelli, daughter of the distinguished Metropolitan tenor, bursting into song at the tender age of two weeks, evidently much to the pleasure of her charming Mamma, who is holding her. She is the third Martinelli child. (Fotograms photo.)



HAZEL DRURY,

young artist-pupil of Adelaide Geschmidt, member of the Student Prince cast on tour through the Southwest to the coast the past season. She has met with marked success in her clever characterization of The Countess.

CHICAGO

ROSENTHAL CLOSES HISTORICAL SERIES

CHICAGO.—Moritz Rosenthal's interesting series of historical piano recitals came to a conclusion on May 2, at the Princess Theater. This recital further emphasized Rosenthal's mastery and proved a rare pianistic treat for the large audience present.

MUSICAL GUILD PRESENTS REBER JOHNSON

The Musical Guild presented Reber Johnson in violin recital at Kimball Hall, May 1. A program containing Handel, Rachmaninoff, Edwin Grasse, DeFalla-Kochanski, Bach, Paganini-Kreisler, Brahms and Saint-Saens, beautifully played, revealed Mr. Johnson a fine violinist whose gifts are many and achievements notable. He was heartily applauded by the musical gathering present and well deserved his success.

GORDON STRING QUARTET AT FIELD MUSEUM

The Gordon String Quartet's program for May 2 at Simpson Theater, Field Museum, included the Mozart G major quartet, Silhouettes by Stella Roberts (first performance in Chicago), Night by Ernest Bloch, Reger's scherzo, op. 7, and Gardner's From the Canbrake.

CARBONI ARTIST-PUPILS HEARD

Mario Carboni's artist-pupils, heard in recital at Lyon & Healy Hall, April 19, reflected much credit upon this able vocal instructor through their splendid rendition of a program made up principally of operatic arias. Such numbers as the familiar Andrea Chenier aria, Lucevan le stelle (Tosca), Vesti la giubba (Pagliacci), One Fine Day (Madame Butterfly), Mimi's aria from La Boheme, arias from Cavalleria Rusticana and Tosca seldom are included on a single pupils' recital program, and each student sang so well on this occasion as to deserve individual praise. Those who reflected Carboni's excellent training were Clem-

ent Laskowski, Julius Di Capua and Cassano Romuldo, tenors, and Elsa Elliott, Lillian Johnson, Josephine Longo, Gertrude Voreck, Madeleine de Souter, sopranos. Besides the above mentioned operatic numbers, each singer offered a group of lighter numbers and each was requested to sing encores.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Herbert Witherspoon, president of the Chicago Musical College, and Carl D. Kinsey, manager and treasurer, accompanied by Mrs. Kinsey, have returned from their recent trip to Texas. All three officials of the College acted as judges for various scholarship contests held by the Women's Federation of Music Clubs at Dallas (Tex.), on April 28 and 29. They also served as judges for scholarship contests held in Dallas for Fort Worth students. The Chicago Musical College awarded several scholarships to needy and talented students, who will commence their studies the following autumn. Mr. Witherspoon also delivered an address for the members of the Federation at the Hotel Adolphus.

Mr. Witherspoon spoke at Evanston at the North Shore Hotel, Monday evening, May 3, at the meeting of the supervisors of music of the public schools, at which meeting there were also many private teachers from this district. Mr. Kinsey spoke at the same meeting, giving some past history of the Evanston festival, which was very interesting. Mr. Witherspoon spoke and acted as judge in the contest of the high schools of Iowa for the meeting at Iowa City, May 7. He will also speak at the meeting of the Wisconsin State Music Teachers' Association in Sheboygan on May 29.

CLARE OSBORNE REED PUPILS IN FINE RECITAL

A splendid program was exceptionally well played by a group of Clare Osborne Reed's pupils, at the Columbia School of Music on May 5. The work done at this particular time gave further proof that Mrs. Reed is one of the outstanding piano teachers here. A high standard was

Douglas Smith, of Hubbard Woods, on April 28, and at the Catholic Woman's League annual luncheon in the grand ballroom of the Palmer House on May 1. Miss McAfee has been engaged for a special program by the Women's Athletic Club on May 1. Wherever this young artist appears, she meets with full approval of her listeners and often return engagements are the result of her fine singing.

THOMAS A. PAPE'S ACTIVITIES

Aside from the arduous duty of preparing the Marshall Field & Co. Choral Society for its annual appearance recently, in the face of a very painful personal injury sustained, Thomas A. Pape has since conducted the Glen Ellyn Choral Club with Arthur Kraft soloist; presented his artist-pupil, Maren Johansen, soprano, in recital at Fine Arts Recital Hall (who acquitted herself with much credit), and is caring for his large studio clientele. On May 13, Mr. Pape will conduct Elijah with the West Suburban Choral Society of Downers Grove (Ill.), and will have as soloists Flora Waalkes, Rose Lutiger Gannon, Rolin Pease, Cathryne Bly Utesch and Eugene Bressler, and also the Little Symphony Orchestra.

BRILLIANT-LIVEN SCHOOL RECITALS

The Brilliant-Liven School of Music has removed its studios to 1956 Humboldt Boulevard, and both Sophia Brilliant-Liven and Michel Liven will continue to teach throughout the summer months. There will be recitals by piano and violin pupils at Kimball Hall on May 30 and June 27.

MARY WOOD CHASE PUPIL HEARD

Continuing the series of five afternoon recitals, at which she is presenting her professional pupils, Mary Wood Chase presented Miriam Elizabeth Foster on Sunday, May 2, at the Cordon. In a program of Bach, Schumann, Debussy, Ireland, Chopin and Liapounow selections, Miss Foster set forth admirable piano playing and won the applause of her many listeners. Miss Chase played the orchestral parts on the second piano.

ABERNETHY PUPIL WINS SUCCESS

George Johnson, pupil of Emerson Abernethy of Bush Conservatory, won well deserved success at Macabbee Hall, May 1, through his rendition of the Prologue from Pagliacci and numbers by Adams and Froding.

AMERICAN CONSERVATORY CONTEST DATES

The examination for the free scholarships, to be offered by Delia Valeri for her master class this summer, will take place June 4 at eleven o'clock. Mme. Valeri will teach in Chicago from June 1 to July 31.

The contest in the violin department for the honor of appearing at the commencement concert will take place May 22.

MARY H. KIMBALL SINGS

At the regular Friday Noon recital given at Kimball Hall, Mary H. Kimball, dramatic soprano, appeared on May 7. Though heretofore unknown in the musical world, this young artist is sure to attain recognition, as her singing was above the average of young singers. Heard in her first group, which included Rummel's Ecstasy and Twilight, Griffes' By a Lonely Forest Pathway, and LaForge's Song of the Open, Miss Kimball not only disclosed a voice of wide compass, voluminous, golden in quality in the medium and low registers, though yet a little strident in the upper range, but also proved to be an interpreter of first order. That Miss Kimball believes that English can be well sung was evinced

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CLARE OSBORNE REED.

achieved by the students and each participant showed the result of the fine training received under Mrs. Reed's efficient tutelage. Those appearing were Frances Tillman, Laura Coupland, Herbert Bergmann, Esther Cooper, Esther Rich, Helen Taylor, Mary Allen, Charlotte Erpelding Johnson, Genevieve Davison and Mary Winslow. Such composers as Chaminade, Grieg, Arensky, Heller, Chopin, Scriabin, Paderewski, Beethoven, Leschetizky, Debussy, Blumenfeld, Gabrilowitsch and Tchaikowsky were represented and received musically, well thought-out and artistic interpretations. Mrs. Reed has every reason to feel proud of these students, each of whom could be singled out for fine playing. The program was another evidence of the conscientious and thorough training received at the Columbia School of Music, of which Mrs. Reed is director.

MARION ALICE McAFEE STILL BUSY

The season has not yet closed for Marion Alice McAfee, soprano, who sang at a private musicale at the home of Mrs.

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by the manner in which she projected her words. A clearer enunciation has not come to the notice of this reporter, who missed not a single word. Miss Kimball knows how to phrase, too, and though this appearance was not heralded as a debut, if such was the case, it was a most successful one that presaged many happy tomorrows.

YOUNG AMERICAN ARTISTS SERIES

Kathleen March Strain, contralto, an artist-pupil of Ellen Kinsman Mann and Marie Kettering, pianist, artist-pupil of Glenn Dillard Gunn, appeared in joint recital at Fine Arts Recital Hall, April 22. Mrs. Strain sang selections by Beethoven, Bourgault-Ducoudray, Handel, Basset, Watts, Rachmaninoff and Cadman in a most pleasing manner, and won the approval of the listeners. Miss Kettering revealed herself a very gifted young pianist in the Chopin sonata, op. 35, and Bridge, Griffes and Sowerby numbers. She, too, shared the favor of the audience.

JEANNETTE DURNO STUDIO RECITAL

Jeannette Durno presented the following pupils in a studio recital on May 9: Dvora Dienstova, Dorothy Wright, James Bergen, Franklin Schneider and Hilda Eppstein. A miscellaneous program was well played by these young pianists, each of whom won individual success and thereby proved a credit to their efficient teacher.

TWO YOUNG SINGERS HEARD

Two young singers—Marion Newton Heater, soprano, and Helen Van Horn Pratt, contralto—shared the May 6 program of the Young American Artists' Series at Fine Arts Recital Hall, May 6. In Mozart, Brown and old French numbers, Mrs. Heater disclosed a light, but well placed voice of lovely quality, which she uses with care and artistry. She emanates from the Thomas N. MacBurney studios, where she has been well trained. Miss Pratt is a contralto to be reckoned with and she should go far in her art. Her rendition of numbers by Tschalkowsky, Grieg, Brahms, Liszt and Franz (with the incomparable Edgar Nelson at the piano) was most artistic, tasteful and musicianly. Miss Pratt is a pupil of Bush Conservatory, where she first studied under the late Charles W. Clark.

JEANNETTE COX.

Maestro Laucelle Honored

Signor Nicholas Laucelle, solo flutist of the Metropolitan Opera orchestra, was guest of honor on May 9, at a banquet given by several hundred of his friends and local townsmen from Nusco, in Italy, at the Vulcano restaurant.

Signor Laucelle has composed a number of symphonic poems, some of which have been played here by the Philharmonic and the Metropolitan orchestras. He is the composer also of Consalvo, La Domenica al Villaggio, the Whitehouse, and the Temple Dance. Besides, there is a three-act opera, Yelika, under way.

At the speakers' table were the Reverend Father Eliodoro Capobianco, Dr. Charles Brancati, the Hon. Vincent Auleta, Assistant Corporation Counsel Joseph Caponigri, Professor Louis Cuozzo, and John T. Nicholson, local school superintendent. Emilia Barbieri, violinist, played Sarasate's Zigeunerweisen and, for an encore, Grieg's To Spring. It was an evening of excellent music, of unique social interest, because the maestro is leaving directly for Italy, and also of fervid speeches. The guest of honor, just returned with the Metropolitan forces from Atlanta, will resume his work here early in the fall.

La Traviata Broadcasted

A very creditable performance of La Traviata was given over Station WJZ on Sunday evening, May 9, under the direction of Pirro Paci, conductor of the Boston National Opera Company. The role of Violetta was sung by Lucille Banner, who possesses a voice of lovely quality, ample in range and power, with Julian Olivieri giving a beautiful

rendition to the music allotted to Alfredo. Joseph Royer was a rich voiced Germont and the part of Anina was entrusted to another young singer, Marian Ross. A synopsis of each act was given by Milton A. Cross.

I SEE THAT

Ralph Leopold appears in recital at Columbia University. Victor Wittgenstein concludes successful series of historical recitals.

N. Lindsay Norden directs a performance of Samson and Delilah.

Numerous student recitals are given by the Juilliard Foundation.

Emilio Roxas conducts performance of the opera, Samson. Richard Burmeister enjoyed his visit to America.

Max Jacobs conducts May Festival at the Manhattan Opera House.

Clara Clemens is to give Joan of Arc in Paris.

Haensel & Jones announce plans for next season.

Mme. Dossert artist-pupils please.

Mrs. George S. Richards' All-Star Courses prove interesting.

John Coates is an enthusiastic booster for Anglo-Saxon Entente.

The Westchester Festival winners are named.

Ann Arbor's spring festival is to take place May 19-22.

Schedules are now ready for the Goldman Band concerts.

Edwin Hughes is to hold his tenth annual master class.

The Danish Opera has its first premiere of season.

Meiningen celebrates the centenary of Duke Georg II.

Vittadini's Nazareth has Monte Carlo premiere.

Carl E. Milliken discusses Picture Music.

Inez Barbour is to sing Henry Hadley's Resurgam.

Casella's Ballet has Dresden premiere.

Lionel Nowak is a fourteen-year-old prize winner.

Camden plays host to New Jersey F. of M. C.

Chaliapin chooses Yeatman Griffith artist for Rosina in the Barber of Seville.

American artists are listed among Cincinnati Zoo Opera participants.

Laubenthal is engaged for Covent Garden.

Another Newark, N. J., festival concludes successfully.

Lamond is engaged for ten weeks at Bush Conservatory.

The Boston Symphony season ends and Koussevitzky is given a tremendous ovation.

Mme. Liszewska is visiting the East.

The Utica Festival was an outstanding success.

Novello Davies is teaching in London and Paris.

Harold Samuel concludes his second American visit with a Bach Week.

Philadelphia entertains the Pennsylvania F. of M. C.

The full S. Izburg Festival schedule is given out.

Sascha Jacobsen will conduct summer master classes in violin and chamber music on the principles of the late Franz Kneisel.

The Tipica Orchestra of Mexico will make its New York debut next November.

Dusolina Giannini is already booked for more than fifty appearances next season, both in Europe and America. Levitzki's tour of America next season will be his last for two years.

Guy Maier and Lee Pattison will make thirteen appearances between November 4 and 29.

Harold Gleason was accorded much praise for his California recitals.

Louise Gatto won the cash prize for the best essay on Vocal Methods, offered by The Voice Magazine.

The Kriens Symphony Club will give a concert at Carnegie Hall, May 22, and a banquet at Hotel Majestic, May 29.

Ruth Dale, pupil of Marguerite Potter, will appear at the annual luncheon of the New York Madrigal Club, May 22.

Marie deKzyer, soprano and vocal teacher, has a class in Western R. I., which she visits fortnightly.

Music Week Organ Festival at Wanamaker Auditorium, under the auspices of the N. A. O., the A. G. O., and the S. T. O., was a success. 40,000 people heard the concerts.

Countess Sedohr Argilagos, former singer, died recently of pneumonia.

The Purple Peacock, operetta by Carl Figue, was given May 4 at the Barnard Club, by the National Opera Club Choral.

Carrie Carova, negro pianist, had success at the Women's Philharmonic concert, May 2.

Puccini's Turandot, given its premiere April 25 at La Scala, fails to reveal the composer in a still greater light.

The Wiesbaden Opera is to produce a Cyril Scott play for which he has also written the incidental music.

The smallest gramophone in the world is said to be the Mikophone, invented by a Hungarian and made in Switzerland.

Teiko Keiwa, appearing in Butterfly at the Volksoper, invariably brings out the S. R. O. sign.

Irene Pavloska has become associated with the faculty of the Sherwood School.

William Reddick is to head the Assembly Summer School of Music, at Bay View, Mich.

Richard Bonelli has been re-engaged by three Opera Companies.

Paul Althouse is to remain in New York this summer, and will teach a limited number of pupils.

Mojica's Busy Spring Tour

Don Jose Mojica, as usual, is very busy. His time is booked solidly a year in advance by his manager, Clarence E. Cramer of Chicago. Senor Mojica was with the Chicago Civic Opera again throughout the last full season, including the tour. He then went on an extensive concert tour.

Plans had been made for him to sing Pelleas to Mary Garden's Melisande at the Paris Opera Comique, but at the last minute they were changed. Enough work was booked ahead for Mojica to more than keep him busy with six weeks' time suddenly thrown open, making phonograph records and preparing the songs for recordings. He will be one of the Ravinia stars for the full ten weeks, and will then make a concert tour to the Pacific Coast, including a number of Central-Western engagements.

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—Richard Crooks, American tenor, of whom we have heard wonders during the past few seasons, gave his only San Francisco recital at the Alice Seckels Matinee Musicales and charmed a large audience with the lyric beauty of his voice, his brilliant technic and unusual skill for interpretation. Max Pons, San Francisco accompanist, ably assisted the singer.

The annual concert of the Musical Association of San Francisco, complimenting its members and the Women's Auxiliary, was given by the San Francisco Symphony Orchestra, Alfred Hertz, conducting, in the Palm Court of the Palace Hotel. A program of a light vein was presented and included many favorite numbers as Thomas' overture to Mignon; Giraud's Dance Persane; Liszt's Hungarian Rhapsody; Rimsky-Korsakoff's Spanish Caprice and Johann Strauss' waltz Tales from the Vienna Woods. Mishel Piastro, concertmaster, was soloist in the Bizet-Sarasate, Carmen Fantasie. During the intermission, John D. McKee, president of the association, addressed the audience and stated that while the past season had been perhaps the most successful from the artistic point of view of any in the history of the association, nevertheless a tremendous financial loss had been sustained. Mr. McKee mentioned that twenty-seven members of the association had willingly donated \$1,000 each to help cover the deficit of \$50,000. The board of governors announced in the program a generous gift of \$50,000 to the endowment fund of the association by Clara Hellman Heller. The income from this sum is to be applied in perpetuity towards the maintenance of the orchestra as a memorial to the late Emanuel S. Heller, who was one of the founders of the association and a member of its board for fifteen years. On behalf of the entire association, Mr. McKee expressed the deepest appreciation for Mrs. Heller's gift. The large audience applauded every number interpreted and Mr. Hertz and Mr. Piastro in a large measure. This concert was broadcast by Station KPO, which was the first time that the San Francisco Symphony Orchestra was ever heard "over the air."

Caesar Addimando, Anthony Linden, Harold B. Randall, Ernest Kubitschek, Walter Horning and Margo Hughes, members of the Wind Instrument Ensemble of San Francisco, were heard in the final concert of their second season at the Fairmont Hotel. The programs presented by this organization are unusually interesting because they consist of a type of music with which few of us are familiar. Five numbers were heard on this occasion wherein the players proved themselves in sympathy with the music and with each other in the matter of interpretation. The individual technic and tone of each member was that of a skilled musician and artist. They played with an admirable ensemble, smoothness of execution and a beautiful blending and balance and tone. Hearty applause greeted the artists after every number.

A program devoted entirely to English and American composers was beautifully interpreted by Lawrence Strauss, tenor, with Theresa Ehrman Bauer at the piano and Elwin A. Calberg, pianist. This event, at the St. Francis Hotel, was the last of Ida G. Scott's series of fortnightly concerts. There was enthusiastic applause and both artists were called on for extra numbers.

The large audience that attended the final concert of the season by the Chamber Music Society of San Francisco naturally experienced disappointment because illness prevented Elias Hecht, flutist, from participating in a sonata which he intended playing with Harold Samuel, pianist and guest artist of the evening. However, Mr. Hecht's misfortune made it possible for Samuel to play a group of Bach. It took only the first number to make the audience realize why Samuel had been heralded as a great Bach player. Mr. Samuel also offered several Bach dance pieces, his renditions of which were admirable not only for technical clarity and variety of tone color but for rhythmic precision.

The program opened the Schumann's quartet A major and ended with the Cesar Franck quintet wherein the Chamber Music Society had the co-operation of Samuel who vitalized everything he played with his brilliant musicianship. It is no exaggeration to state that the five musicians held the audience fascinated throughout the quintet and at the conclusion was recalled time after time.

Manager Selby C. Oppenheimer has announced that Louis Graveure, authority on voice production, diction and the essentials of singing, will return to San Francisco for the fourth consecutive summer and again conduct his masterclasses.

The concert given in the Exposition Auditorium, April 18, by the San Francisco Symphony Orchestra, Alfred Hertz,

directing, and with Claire Dux as soloist, was significant for several reasons. Firstly, this special concert, taking the place of our annual Spring Festival, was arranged by the Musical Association of San Francisco for the purpose of raising funds necessary to assist in covering the deficit incurred during the past season, and secondly because Alfred Hertz introduced to the musical public of this city Richard Strauss' tone poem, Ein Heldenleben. Mozart's Jupiter symphony opened the program. Mr. Hertz seemed to react to the classical suggestion of the music by giving a performance that was pervaded throughout with grace, delicacy and finesse. When Claire Dux appeared she was given a reception that was vociferous. Many singers are admired here but few are loved—Claire Dux is one of the few. One cannot help but marvel at the golden texture of her tone, her command of nuance, her wide range of sentiments, her purity of enunciation, her grace and elegance of style and her intellectual interpretations. She sang the Countess aria from the Marriage of Figaro and songs by Strauss, Mahler and Reger. Ein Heldenleben proved a rare treat and we are grateful to Mr. Hertz for having given this opportunity of hearing it. The work is rich both in harmonic and melodic content and scintillating with brilliant orchestral color. Mr. Hertz, by injecting into his reading of Ein Heldenleben not only his wide knowledge of the score but many touches which were the expressions of his own remarkable musicianship, gave a manifestation of impeccable art. The orchestra played throughout the entire concert with ardor, technical polish and tone quality of beauty. Miss Dux, Mr. Hertz and the orchestra earned the hearty endorsement of this select body of listeners.

The Master School of Musical Arts of California, of which Lazar S. Samoiloff, New York vocal teacher, is the director, and Alice Seckels the manager, will begin its second season's operations beginning May 31. The headquarters of the institution will be again at the Hotel Fairmont; the faculty announced up to date includes: piano—Germaine Schmitzer and Sigismund Stojowski; sight reading and ear training—Andrew Kostelanetz; voice—Lazar S. Samoiloff; coach, for singers and accompanists—Emil J. Polak; harp—Annie Louise David; lecturer—Ethel Graham Lynde. The activities of the Master School will continue throughout September.

Mrs. William Steinbach, vocal teacher, left recently for a six months' tour of Europe.

Andrew Bogart, California's vocal pedagogue, has brought several gifted pupils before the attention of the musical public. Mr. Bogart does not make a practice of presenting his pupils in public until they are prepared for such an ordeal for he firmly believes that the studio is the place for pupil recitals and not the concert platform. Consequently, whenever Mr. Bogart does introduce one of his pupils, it is a young artist, one whose voice has been carefully schooled, who possesses interpretative powers and appears at home on the stage.

Mrs. E. E. Bruner, soprano, sang at Stanford University Memorial Church when Dvorak's Stabat Mater was given under the direction of Warren D. Allen.

Florence Hufschmidt, mezzo-soprano, was presented in recital by her teachers, Mr. and Mrs. William E. Chamberlain, at Chickering Hall, assisted by Donal Neal, baritone.

Austin Mosher, lyric baritone, assisted by Florence Mosher, pianist, appeared in recital at the Seven Arts Club. Because of his unusual voice and interpretative powers, Mr. Mosher enjoys tremendous success whenever he appears in concert.

Lois Stilson Miller, soprano, gave a charming and unique program of children's songs at Chickering Hall and was ably assisted by Orley See, violinist, and Maurice Michaels, accompanist.

Relda Marie Cailleau, daughter of Rose Relda Cailleau, coloratura soprano and vocal teacher, is making a name for herself as an accompanist. Though Miss Cailleau is but sixteen years of age, she exhibits unusual ability and her services are constantly in demand.

Mr. and Mrs. Albert G. Lang, after several months in New York, have returned to San Francisco. During their sojourn there Mrs. Lang studied with Josef Lhevinne and his wife. Mrs. Lang is a pianist of marked distinction.

The Elwyn Concert Bureau has announced the following artists for its 1926-1927 series: Florence Austral, Lucrezia Bori, Mary Lewis, Louise Homer, Reinald Werrenrath, Charles Hackett, Katherine Meisle, Allen McQuhae, Cecelia Hansen, Albert Spalding, Alexander Brailowsky and the Ukrainian Chorus.

Selby C. Oppenheimer will also offer a series next season wherein the following artists will appear: Amelita Galli-Curci, Tito Schipa, Louis Graveure, Rosa Ponselle, Mario Chamlee, Mikhail Mordkin and his Ballet Russe, Mischa Elman, Russian Symphonic Choir, Percy Grainger-New York String Quartet and Ossip Gabrilowitsch and Carl Flesch.

Julia Jack, contralto of Fresno, was heard in an enjoyable program at the Seven Arts Club.

C. H. A.

LOS ANGELES, CAL.

LOS ANGELES, CAL.—One of the most interesting events of the local musical season was the presentation by the Philharmonic Orchestra of the Ninth Beethoven Symphony with a full chorus, and four soloists—Claire Dux, soprano; Ruth Reynolds, contralto, a young Los Angeles singer; Edward Johnson, tenor of the Metropolitan, and Royal Dadmun, baritone. The chorus, which has been organized as a permanent Philharmonic Chorus under Squire Coop, was augmented by the University Choral Club from the Southern Branch. The program opened with Gluck's overture, Iphigenia in Aulis, with ending by Richard Wagner, which showed the orchestra and Conductor Rothwell in their happiest vein. The velvet curtains behind the orchestra, on the huge stage, remained drawn until the end of the movement when they were drawn back. The movement opened with a violent presto outburst with all the drums and winds, followed by a recitative for the basses and cellos. The words of the singers were taken from Schiller's Ode to Joy. The orchestra and chorus did some remarkable ensemble work under the baton of Mr. Rothwell. This pair of concerts was given in the Shrine auditorium instead of the Philharmonic Auditorium as usual. The huge building holds 6,500 and every seat was sold. This new Auditorium besides being beautiful and commodious, has excellent acoustic properties.

The last Sunday afternoon concert was held at the Coliseum, Henry De Busscher, oboe of the orchestra, at the desk. These concerts are growing constantly more popular and show musical appreciation in Los Angeles is becoming a matter for all classes of people.

The thirteenth "Pop" concert had two interesting guest conductors, Allard De Ridder conducting his own Titania Capriccio for orchestra, and Henry Schoenefeld conducting his American Caprice. The program opened with Dvorak's Carnival overture, op. 92, and contained two Brahms numbers—two movements from symphony No. 3, F major, op. 90, and two Hungarian dances, Nos. 5 and 6, arranged for the orchestra by A. Parlow, closing with Les Syrenes, a symphonic poem by Gliere.

The Woman's Symphony Orchestra, under the direction of Henry Schoenefeld, gave its last concert of the season, April 21, at the Philharmonic Auditorium. The following program was given before a large audience: Gluck's Iphigenia in Aulis, with Wagner's ending; concerto for the violin by Beethoven; Suite L'Arlesienne, No. 1, by Bizet; The Poet's Dream and Reverie, by MacDowell, and two Hungarian dances by Brahms. Sylvain Noack, violinist and concertmaster of the Philharmonic Orchestra, was soloist of the evening and shared the honors with Mr. Schoenefeld and the orchestra.

The London String Quartet, which made such a favorable impression last season, again appeared before an enthusiastic audience at the Philharmonic Auditorium.

The Barrere Little Symphony Orchestra, consisting of fourteen players, held its audience spellbound at the Philharmonic Auditorium. The Haydn symphony No. 81, known also as "the hen," opened the program. Three numbers by Albeniz followed Griffe's White Peacock. Debussy's Petite suite; Gluck's dances from Iphigenia and Armida, and Pierre's four sketches "For my little friends," closed the program.

Richard Crooks, tenor, assisted by Eleanor Remick Warren, pianist and composer, gave a delightful recital at the Philharmonic Auditorium to a full house. He received an ovation. Miss Warren, beside accompanying the singer, contributed a group of piano soli which were received with enthusiasm. Together they gave a pleasing program and a fitting climax to the Behymer Tuesday Night Series.

Claire Dux, soprano assisted by Calmon Luboviski, violinist, gave a recital at the Municipal Auditorium at Ocean Park, making a fine climax to the California Federation of Music Clubs which has been in session at the beach town.

Julia Renison Musser, soprano, made her Los Angeles debut in the Music Salon of the Birkel Music Company, assisted by Leo Ross, cellist; D. Reeves Boyd, flutist, and Nola Hamier Hubbel, pianist. Mrs. Musser is a native of California and received her training from Emma Thursby, Emma Eames and Gennaro Curci.

John Claire Monteith, baritone, sang at a recent Sunday concert at Loew's State Theater.

Percy Grainger is in Los Angeles rehearsing with the Los Angeles Oratorio Society.

F. X. Arens, vocal pedagogue, in the last week has enrolled pupils from Illinois, Indiana, Ohio and New Zealand.

April 18, Fannie Dillon, pianist and composer, gave a musical and reception in honor of Mrs. Walter Henry Rothwell.

Grace Whistler presented her pupil, Marian Hawthorne, dramatic soprano, in recital in the Regent ballroom.

Arthur J. Hubbard, who will conduct a master class in Los Angeles this summer, has engaged a studio in the

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Louis Graveure will open his class for the third season on June 7.

Coe Martin, Los Angeles pianist, made her debut as a singer at the Friday Morning Club. A pupil of Clifford Lott, she shows much promise in her new field.

Sinding's Serenade, op. 96, for two violins and piano, was the feature of the last concert of the Zoellner Quartet at the Biltmore Music Room, April 19. It was played by Antoinette Zoellner and Amandus Zoellner, violin, and Joseph Zoellner, Jr., piano. The latter, although cellist of the quartet, is also a pianist of merit. Haydn's Emperor Quartet and a group of short numbers, edited by Joseph Zoellner, Sr., completed the program.

The Egan School has secured Francis Kendig, pianist and critic, as head of its piano department.

The Ellis Club, mens chorus, gave a concert at the Philharmonic Auditorium to a packed house, J. B. Poulin, director. There is a constant gain in the quality of work of this chorus, which has a high place in the city's musical circles. Lucile Gibbs, soprano, was the guest soloist and Mrs. Henion Robinson was accompanist as usual.

B. L. H.

N. Lindsay Norden Directs Samson

"New laurels were won by N. Lindsay Norden," said the Philadelphia Record, "musical director of the Reading Choral Society, in the rendition of Samson and Delilah in Reading on April 15. A capacity audience attested its approval of the able directing of Mr. Norden, the splendid solo work of the New York artists and the well trained chorus of 160 voices, supported by forty-two men of the Philadelphia Orchestra. The event closed the season of the society and it was a magnificent effort." The same paper stated that Mr. Norden's skill in improving the work of the Choral Society during recent seasons has won him much praise, and the stirring choruses of this great opera were sung with a finish that reflected credit on his ability as a director. The Reading Eagle critic declared that "It was another triumphal evening for the society's popular conductor and he deserves praise for his efforts in preparing for the opera, which was a great undertaking, and the superb manner in which he conducted it." After stating that the performance of Samson was one of the three transcendently impressive events of the present musical season, William W. Britton observed in the Reading Tribune: "The work of all the contributing factors reflects credit on the masterful directing ability and training of its eminently capable conductor, N. Lindsay Norden. It is difficult to conceive of a better performance of the work in any community and under any condition." And the Philadelphia Public Ledger reported that the concert was one of the best the society has ever given, despite the fact that one of the difficult works in the choral repertoire was sung.

Wittgenstein's Successful Historical Series

On April 25, Victor Wittgenstein, pianist, brought to a successful close his series of four historical recitals with informal explanatory remarks, which have been held at the homes of Mrs. George Beer and Edgar A. Levy. These recitals have not only aroused much interest, but also are considered very valuable from an educational standpoint. The series has been so well attended, oversubscribed in fact, that a similar one will be given next season. Mr. Wittgenstein was asked to give these recitals following a very illuminating lecture he presented last January at the Ethical Culture Society, on Parallels and Extremes in Music.

Very shortly, in addition, the pianist will try a new departure. He and Violet Kimball Cooper, distinguished actress, will give a recital showing the correlation between music and poetry, and, providing this is successful, a series will be arranged for next season.

The first, and second evenings (March 27 and April 11) of the four recitals given this season was devoted to music of the seventeenth and eighteenth century, including the early dance—the Suite—the Sonata Form. The compositions were chosen from Bach, Loeilly, Rameau, Rossi, Gluck, Scarlatti, Mozart, Beethoven, Chopin, MacDowell, Brahms and Ravel, with other compositions by Schumann and Mendelssohn. The third evening (April 18) represented the Transition Period of Modern Music, and numbers by Brahms, Ravel, Franck, Debussy and MacDowell were played, while the fourth evening (April 25) brought forth compositions of the modern school, the composers being Scriabin, Gruenberg, Poulenc, Jacobi, Whithorne, Bauer, Goossens and De Falla.

In addition to these recitals, Mr. Wittgenstein has filled a number of dates in the south and middle west. In New York alone he has had nine appearances. Last spring he had a tour of twenty-three concerts on the Continent and as a result was engaged for ten concerts with orchestra for this summer, but owing to the fact that Mr. Wittgenstein is tired and feels he needs a complete rest, these dates will be postponed until the early fall. However, he will probably give his annual recital in London at Wigmore Hall, when he goes to Europe very shortly.

On his return to New York in the fall, the pianist plans to give three New York recitals with explanatory remarks. He believes that the time of the straight piano recital is over; that the public today is not so much concerned with the virtuoso as with the music itself and its interpretation. This has come as a result of the field being overcrowded with many finely equipped artists. Of course, according to him, there will always be a Heifetz, a Hofmann and a Galli-Curci, but the old fashioned day of only glorifying the prima donna or master of the keyboard is over and the day of joint recitals near. Mr. Wittgenstein thinks, incidentally, that the singer who offers groups of Italian, French, German, Russian or Yiddish songs, without providing his hearers with translations or giving them an idea of what the songs are all about, suffers truly from impertinence.



Mishkin photo

VICTOR WITTGENSTEIN.

Leopold Plays at Columbia University

Owing to the fact that Ralph Leopold, pianist, suffered a severe case of the grippe, which in turn developed sinus trouble, he was compelled to cancel a concert engagement in Schenectady, N. Y., on April 16. However, he recovered sufficiently to appear in a recital on April 23, at Barnard College, Columbia University. His program was devoted to Bach, Schumann and Wagner. The pianist had especially fine success with the four large Wagner numbers which are his own transcriptions. They were Entrance of the Gods into Walhalla from Das Rheingold, Love Scene from Die Walküre, Sounds of the Forest (Siegfried), Sunrise and Siegfried's Parting from Brünnhilde from Die Götterdämmerung.

William J. Reichard Manages Dorwin Trio

Harold L. Dorwin, violinist, and E. Lester Hoffmaster, pianist, broadcasted a program from WJZ on May 10. Mr. Dorwin used his famous viola d'amour, a copy of Verna. There are only twelve of these in America. Both are members of the Dorwin Trio, under the personal management of William J. Reichard, of Reading, Pa.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE MARK STRAND

The Mark Strand Orchestra opened the program last week with a potpourri of Irving Berlin melodies, following which the Topical Review was shown, appropriately accompanied by the orchestra, of which Carl Edouarde is the conductor. The feature of the Frolic was the world premiere of Irving Berlin's honeymoon love song, *At Peace With the World*, which was given with an attractive stage setting. The song was rendered by John Quinlan and Pauline Miller, the presentation ending with the ballet corps giving a dance number to the love song. *At Peace With the World* is a melodious number and undoubtedly will have the same popularity as other Berlin songs. The Frolic also included George Lyons, who played with facility on the harp, and Kendall Capps, a dancer from the Greenwich Village Follies. The feature picture was *The Greater Glory*, which proved an entertaining photoplay adapted from Edith O'Shaughnessy's novel, *Viennese Medley*. The program was concluded with a clean-cut and vigorous performance of Chopin's *Military Polonaise*.

THE RIALTO

The latest Harold Lloyd comedy, *For Heaven's Sake*, continued at the Rialto for the fifth successive week with apparently no falling off in its drawing power. The prologue divertissement also was continued. The big musical feature of the week was the Rialto Orchestra playing *Von Suppe's Morning, Noon and Night in Vienna*. Another musical offering was the weekly *Del Castillo* organ-film novelty, *I Won't Go Home Tonight*, which figuratively seemed an echo of the sentiments of the Rialto patrons.

THE CAPITOL

Another of those particularly interesting programs got a hold on the Capitol audience the first night of last week and kept the house crowded all week long. The feature picture had a lot to do with it, to be sure, for still fresh in the memory of older Broadway fans is the great success of the play, *Brown of Harvard*, with that stirring old tune, *When Love Is Young in Springtime*. The film adaptation is every bit as interesting, and William Haines (Brown), Jack Pickford (Doo), Mary Brian (Mary) and F. X. Bushman, Jr. (Bob) make exceptional characters, principally Haines in the title role.

And what better enjoyment than listening to Puccini's *Boheme* music, so exquisitely played by the Capitol Orchestra? Marjorie Harcum had an attractive setting for her song, *Sweet and Low*, which preceded the "New Era" film, and Doris Niles again scored emphatically with her clever and skilful interpretation of a Hungarian dance. Pietro Capodiferro, first trumpet, played Liberati's *Pyramids* and had to encore. As a prelude to the feature pic-

ture, the Capitol Ballet Corps and the Trainor Brothers presented a delightful specialty.

THE RIVOLI

The program for the week of May 2 opened with *Rule Britannia* by Wagner, delightfully played by the orchestra under the baton of Irvin Talbot. Earl and Bell, vocalists and instrumentalists, entertained in their various specialties. Henry B. Murtagh, organist, played the catchy air *Horses*, which was cleverly illustrated on the screen. A particularly well staged musical number entitled *Southern Memories*, in three episodes, contained many novelties—excellent singing, superb dancing, clever lighting effects, and the costumes were very beautiful. This presentation was well received.

The feature picture was *Skinner's Dress Suit*, with Reginald Denny and Laura Laplante, a Carl Laemmle production. The plot is extremely amusing and the picture well directed. There are many humorous moments which caused much mirthful laughter on the part of the audience. An excellent cast adds much to this delightful comedy.

CLEVELAND, OHIO

CLEVELAND, OHIO.—The negro renaissance drifted as far west as Cleveland when J. Rosamund Johnson and Taylor Gordon gave a program of negro spirituals on the exclusively nordic stage of Masonic Hall, April 19. Only a few of the songs selected for presentation were familiar. The rest of them were pleasingly novel, both in context and in delivery, with Mr. Gordon singing in the bend of the piano and Mr. Johnson playing accompaniments and raising his voice occasionally to fill out the harmony.

The final symphony concert of the season was given on April 22 and 24 at Masonic Hall, with Nikolai Sokoloff quite surpassing himself in an all-Tschaikowsky program. Mr. Sokoloff is always at his best in interpreting the music of his native land; hence this concert was a high mark in the year's musical achievements and thrillingly satisfying to every listener. Beginning with the *Pathétique* symphony, Mr. Sokoloff gave the beautiful work an inspired reading and one that literally brought down the house after each movement. The stirring third movement especially met with an ovation, and the somber tragedy of the finale was enough to wring the heart of the coldest listener. The rest of the program included *Francesco da Rimini*, *Nocturne*, arranged for cello and orchestra and exquisitely played by Victor de Gomez, and closed with the *Marche Slav*, boomed forth as a fitting farewell to a season of real beauty and musical worth.

The Singers Club, under the leadership of Van Dyke Miller, gave its third and last concert of the season at Masonic Hall, April 23, with Harriet Eells as soloist. The club was in excellent form and sang with its customary spirit and vigor, meeting with great applause after their singing of Gibson's *Summer Lullaby* and the *Hunting Song* from

Normal combined choral, Lock Haven, Pa. Other pupils of Mme. de Kyzer actively engaged are Margaret Garland, soprano, who broadcast over WMCA, May 1, and Nell O'Brien over WMLL. James Birmingham, tenor, is re-engaged by the First Presbyterian Church, Yonkers, and Signe Peterson and Irene Stearn sang in a concert at Jackson Heights. Margaret James was engaged for Holmes, N. Y., for a special Easter service.

Rosamond Johnson and Taylor Gordon, have been meeting with tremendous success on their recent tour, both with the public and the critics, particularly in Cleveland, Ohio, and Elmira, N. Y. They are now booked through the month of June. One of their most important dates will be Wilmington, Del., on June 10.

"Grace Leslie captured and captivated the house," writes the music critic of the *Halifax Morning Chronicle*, reviewing the contralto's recent appearance as soloist at the Halifax (N. S.) Music Festival: "her rendition of the Queen was a magnificent bit of work and was truly soul-satisfying." The *Halifax Herald* critic notes that "few of those who heard her last evening will forget the golden notes that seemed to flow quite naturally from her perfectly trained throat."

Phyllis Leith, pupil of W. O. Forsyth of the University of Toronto Conservatory of Music, gave a piano recital on April 21, in the Conservatory Concert Hall, assisted by May Barber, soprano. Her program comprised numbers by Schytte, Bach, Chopin, Dohnanyi, Scott, Jonas, Forsyth, Stenberg, Albeniz, Pouishnoff and Liszt. The young artist proved a most delightful musician, and was accorded much appreciation.

Lucile Lawrence recently appeared in three important halls in New York, April 10, in Town Hall; 18 in Carnegie Hall; 25 in Manhattan Opera House. In the last appearance she was assisted in ensemble numbers by Grace Weymer, Eleanor Shaffner, Thurema Sokol and Marietta Bitter. Miss Lawrence's itinerary for May includes several out of town engagements. On June 1 she will start her summer session in Seal Harbor, Me.

Abby Putnam Morrison includes among her May engagements appearances with the San Carlo Grand Opera in Newark, N. J. The soprano gave a group of numbers recently at a concert at the New York home of Miss Ivins. She sang the *Mon Coeur Souvre* a ta voix from Samson and Delilah in costume at the Hotel Lorraine, and was so well received that she was requested to repeat this offering a few days later at an affair of the Pall Mall Club.

Hans Merx appeared April 29 at Carnegie Hall, New York, singing an old air by Lully and Wolfgram's song from *Tannhäuser*.

Frank Parker, conducted the Choral Society of Sherrill, N. Y., in an interesting and well rendered program at the Plymouth Church Auditorium on April 27. Mr. Parker is baritone and director of the chorus choir at the Park Baptist Church, Utica, N. Y. Manney's *The Resurrection* was given on Easter Sunday night at that church. On May 10 pupils of Mr. Parker appeared in a song recital at the Utica Conservatory of Music, of which he is head of the vocal department.

Henry F. Sieberts recent organ recitals included Lake Worth, April 7, and Fort Lauderdale, April 9, both in Florida, April 11 and 12, 5,000 people of St. Petersburg, Fla., heard him, and he has been re-engaged there next sea-

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Robin Hood. The delicate *Her Rose* by Coombs was well received too. Miss Eells, the possessor of a well-trained voice, sang *Amour*, *Viens Aider* from *Samson et Delila* by Massenet and two short groups. E. C.

ARTISTS EVERYWHERE

(Continued from page 36)

Merle Alcock will be featured at the Biennial Convention of the National Federation of Women's Clubs in Atlantic City this month. She will appear on the program of May 25, which is offered the delegates by the New Jersey Pennsylvania Clubs.

Franklyn Carnahan presented a number of his students in a piano recital at Carnegie Hall, Cleveland, on April 15. Those taking part in the program were: Sybil Adams, Naomi Gratz, Kiyo Takahasi San, Esther Kluga, Birdie Ellis Hughes, Miriam Gratz and Alethe Wood.

Charles Wakefield Cadman has scored another hit. His newest composition, a choral for women's voices, called *Out of Main Street*, is a delightful innovation. The composition had its first hearing in Pittsburgh when it was presented by the Tuesday Musical Club, Charles N. Boyd, conductor. Harvey Gaul, in the *Pittsburgh Post*, says that Cadman "knows the value of trigger music and how to hit the current thought on the head." The *Sun* felt that *Out of Main Street* proved to be "a cross section of modern life. It was manifestly built on dance motifs and with the able obligato of Elsie Breeze Mitchell, soprano, it made a distinct impression."

Annie Louise David, harpist, gave a recital with Ada Campbell Hussey, contralto, for the Jersey Woman's Club on May 4. As is a yearly custom with Miss David, on April 29 she gave a program to celebrate her mother's birthday. Miss David always refuses any concert engagement which might fall on that day, so as to be able to afford her mother the pleasure of hearing many of her favorite pieces. Miss David is leaving the end of this month to resume her teaching in California with the Master School of Musical Art.

Louise and Dolores Gatto, pupils of Mme. Dambmann, will be heard in a song recital at Bedford, N. Y., May 15. Louise Gatto has just won the cash prize offered by *The Voice Magazine* of New York, for the best essay on vocal method.

Harold Gleason's organ recitals in California were much praised by press and public. He was heard in Los Angeles, Pasadena and at Leland Stanford University, and leading papers in these places alluded in part to "Gleason's clean, crisp playing, poise and style. . . . Gave unalloyed pleasure." Just previous to this trip he was heard in recitals at Princeton University, at Wanamaker auditorium, New York, and Skinner Studio Radio.

Walter Golde, accompanist, coach and composer, presented two artists at the Guild Hall in the new Steinway Building, on April 29, namely, Betty Poulus, contralto, and Tosca Berger, violinist. Miss Poulus has a genuine contralto voice of much power and unusual richness, well handled at all times. Miss Berger is a violinist of decided attainments. An audience which filled the hall listened to the two artists, who were skilfully accompanied throughout the evening by Mr. Golde. After the concert there was an informal reception in the Golde studios, which is next door to the hall.

Marie de Kyzer was pleased to hear of the substantial increase of salary paid to her pupil, Lucile Millard, by the Congregational Church of Greenwich, Conn. Miss Millard sang at the Nurses Hospital commencement concert, Brooklyn; in *Joan of Arc*, May 11, with the Community and

son. He has also been re-engaged as follows: April 18, Reading; 20, Bloomsburg; 22, Gettysburg, all in Pennsylvania; May 3, a dedication recital in Freeport, L. I., and May 10 he was heard in East Stroudsburg, Pa.

Edward Rechlin gave an organ recital of Bach and contemporaries at the Elliot High School, Newark, N. J., on April 28. At the close he was forced to play encores for a half hour longer. The first half of his program was broadcast by Station WOR.

Lazar S. Samoiloff's artist-pupils united in a recital on May 5, during New York Music Week, at the Wurlitzer Auditorium.

Herbert Stavelly Sammond conducted the Oratorio Society of Elizabeth, N. J., April 20, in its final concert of the seventh season. Unaccompanied works by Mendelssohn, Mansfield, Negro and American part songs, with folk songs of Old England, made up much of the program.

John Prindle Scott, composer of many favorite sacred and secular songs, is planning to return in a month to his summer home, The Scottage, in the high hills of McDonough, N. Y.

Rose Tomars' vocal recital takes place at Steinway Hall, May 16. German lieder, French and American songs make up her interesting program.

William Thorner's artist-pupils.—Zara Riga, soprano, and Andrew Basso, dramatic tenor, sang at a luncheon at the Biltmore, May 3. Miss Riga, a young and talented soprano, sang the aria from *Madame Butterfly*, and, by special request, *Eli Eli*, which was enthusiastically applauded. Mr. Basso sang the *O Paradiso* from *L'Africana*. He possesses a warm, rich tenor voice of much dramatic power. As an encore he sang *Until*. The program was concluded with the last act of *Aida*, sung by Miss Riga and Mr. Basso. The duet was sung in beautiful style. Diana Kasner was at the piano. A sure future is predicted for Mr. Basso, which will be a credit to Mr. and Mrs. Norman P. Cooley, who are sponsoring his career.

Theodore VanYorx announces a summer session at his studios, New York. Following a large experience as tenor at the Metropolitan Opera, with German and other choral societies, and singing in St. George's P. E. Church, Mr. VanYorx enjoys a reputation as teacher built on solid accomplishment.

Cara Verson, pianist, who specializes in modern music, is having a busy spring. During April she has filled the following dates: 13, Aurora (Ill.); 21, Wisconsin Rapids (Wis.); 22, Winona (Minn.); 25, St. Paul (Minn.); 29, Chicago (Ill.); and during May these engagements have been scheduled: 11, Urbana (Ill.); 12, South Bend (Ind.); 14, New Ulm (Minn.); Northfield (Minn.); 18, Moorhead (Minn.); 19, Valley City (N. D.), and 24, La Cross (Wis.).

Olga Warren, a Texan herself, sang a program at the Texas Club on May 4, at the Hotel Plaza, Zoe Enbaeff at the piano. Mme. Warren will fill a number of engagements, including the Norwalk Music Week Festival, up to June 19, when she, with her husband, Frederic Warren, will sail for a six weeks' tour of Europe. Immediately upon her return, August 9, Mme. Warren will appear at some late summer concerts now being arranged for her by Associated Artists, her managers.

ACROSS THE COUNTRY

Asheville, N. C.—Alluringly beautiful in person and overwhelmingly glorious in voice Rosa Ponselle appeared here in a well chosen program. Stuart Ross was the accompanist and was accorded genuine appreciation for his own artistry. This concert was under the auspices of the Saturday Music Club and sponsored by Mrs. O. C. Hamilton.

Mrs. H. H. A. Beach, composer, is the guest of Mrs. Crosby Adams at House-in-the-Woods, the mountain studio of the hostess. Mrs. Beach is being much feted by musical circles of the city. J. R.

Baltimore, Md. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Cedar Falls, Ia.—An excellent program was given recently in the Iowa State Teachers College by the Bel Canto Glee Club, Alpha Corinne Mayfield, director. It was a most interesting program. B.

Chicago, Ill. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Detroit, Mich. (See letter on another page.)

Indianapolis, Ind. (See letter on another page.)

Kansas City, Mo.—The Newman Theater, in its Sunday Noon Musical Hour, on April 25, presented Rudolf King as soloist in a well played program. T.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Minneapolis, Minn. (See letter on another page.)

Norwalk, Conn.—The People's Chorus, under the leadership of Lucy Marks Morrison, gave an interesting concert of the opera Martha. One of the boxes was given up to Governor Trumbull, of Connecticut, and his military staff who were all in uniform. With the chorus of over 100 there was a quartet composed of Genia Zeilinska, soprano; Mabel Ritch, contralto; Robert Quait, tenor, and Paul Parks, baritone. There were two pianos, one played by Robert Gayler

of New York, for the quartet, the other by Mrs. W. H. Sniffin, the accompanist for the chorus. Hewitt Toland was at the organ. P.

Miami, Fla.—Of interest to Miami music lovers have been the recent recitals given by the Miami Conservatory. First, the students of Madame Grazioni, head of the voice department of the conservatory, whose recital was given at Marzica Hall, the home of Mana-Zucca. All Mana-Zucca compositions were rendered with the composer at the piano. Luella Drake Sowers, head of the expression department, presented her students in a recital, assisted by the violin ensemble of the Miami Conservatory, pupils of Eda Keary Liddle. The Miami Conservatory, Bertha Foster, director, presented the dancing class of Louise Sterling Shelley and the violin ensemble of Eda Keary Liddle in The Fountain of Dreams, by Louise Sterling Shelley, at the Beverly Tea Garden.

Carl Winkler has been chosen head of Community Chorus of 350 voices. Already over 300 have been tried out and many beautiful voices found. The Chamber of Commerce is sponsoring the chorus and they will give their first concert in Royal Palm Park. A. F. W.

Philadelphia, Pa. (See letter on another page.)

San Antonio, Tex. (See Music on another page.)

San Francisco, Cal. (See Music on the Pacific Slope.)

St. John, New Brunswick.—Centenary Hall was the scene of an excellent recital on April 27, given by E. Clyde Parsons, baritone, whose splendid voice pleased all, assisted by Mrs. Blake Ferris, soprano; Lillian Parker Fox, reader, and J. Bayard Currie, accompanist. C.

St. Joseph, Mo.—The Ladies of the G. A. R., Rev. Duncan Brown Circle, recently presented in concert Claude Rader, violinist; Grace Nelson McTernan, lyric soprano; Rudolf King, pianist, and Mrs. Claude Rader, accompanist, in the Y. W. C. A. Auditorium. V.

St. Louis, Mo. (See letter on another page.)

Washington, D. C. (See letter on another page.)

"Werrenrath Given Ovation by Enthusiasts"

Such is a headline in the Cleveland Press of March 12, when Reinald Werrenrath appeared as soloist with the Cleveland Orchestra, with the significant subhead: "Largest Crowd of Season Attends Masonic Hall Concert." Wilson G. Smith continues: "Whether it was the popularity of Reinald Werrenrath or the exclusive American composer program offered that evoked a spirit of patriotism the reviewer knows not; the undisputed fact remains that one of the largest symphony audiences of the season was attracted to Masonic Hall. Werrenrath received an ovation after his finished interpretation of the rhapsodic ballad of Parker, and well he might, for the melodic beauty of the composition gave him sufficient inspiration. To dwell on the perfection of his tone production, the refinement of his phrasing and general beauty of his singing seems unnecessary at this time. I previously have written that he is the most satisfying and artistic baritone on the concert stage at the present time and the oftener I hear him the more confirmed I become in my judgment."

"American Music at Least Exciting," is a headline in the Cleveland Plain Dealer, and James H. Rogers says: "Mr. Werrenrath sang delightfully. His mellow and resonant baritone was in its best estate. Where is there a finer, more deeply satisfying concert singer? Here we find not only rich vocal endowment, but also an unsurpassed command of style. Mr. Werrenrath's offerings were a rhapsody with orchestra accompaniment by Horatio Parker, and two singularly pleasing songs by Deems Taylor."

Lamond Engaged for Ten Weeks at Bush Conservatory

Frederic Lamond, distinguished pianist, whose engagement is a big feature of the Bush Conservatory Summer School in Chicago, will begin his classes on May 20, owing to the big demand among his American pupils for the longer period of study with this distinguished artist. The advance reservations indicate an even larger lesson schedule for this year than last season, when the European pianist was busy with pupils from every part of the United States and Canada.

In order to begin his teaching this month, Lamond has terminated his European season earlier than usual, although he has given over one hundred concerts in all the capitals of Europe since last August. Lamond has been engaged for a recital in Chicago on June 4 at Kimball Hall, and beside his private class will give a series of master repertory classes on the works of Bach, Beethoven, Chopin, Liszt and the

WHERE THEY ARE TO BE

As Announced

BELOUSOFF, EVERI—May 26, Montgomery, Ala.
DAVIS, ERNEST—May 13, University of Maryland; 14, Springfield, Mass.; 22, Westchester County, N. Y.
GIANNINI, DUSOLINA—May 20, Westchester County, N. Y.
LEVITZKY, MISCHA—May 22, Ann Arbor, Mich.
MORRISSEY, MARIE—May 16, Boston, Mass.; 24, Evanston North Shore Festival.
STANLEY, HELEN—June 10, Philadelphia, Pa.; Aug. 14, Bar Harbor, Me.

modern composers. These classes will be held during the five-week term beginning June 30.

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A. F. THAVIU.

a musical enthusiast and enters into the enjoyment of his work, thereby infecting his audience with enthusiasm.

His readiness to meet any situation is evidenced in his equipment which inaugurates the coming season. He has transcended any previous effort in expense and artistic development and will present, aside from grand opera scenes, grand pageants, both biblical and historical, all of which will be given with specially selected singers, chorus and full band accompaniment, appropriate costumes, elaborate scenic and lighting effects.

Mr. Thaviu will also introduce his young son this season, a musician of proven ability, as assistant conductor and violin soloist, who has chosen to follow in the footsteps of his well known and popular father.

This entire organization will be heard during the summer, under the personal direction and conductorship of A. F. Thaviu, beginning May 23 and ending October 24, in the following cities: Four weeks at The Zoo in Cincinnati; Sesqui-Centennial, Philadelphia, for four weeks; Steel Pier, Atlantic City (N. J.), for three weeks; Missouri State Fair Exposition, Illinois State Fair, Iowa State Fair, Nebraska State Fair, South Dakota State Fair, Nashville Exposition, Memphis (Tenn.), each of the latter bookings for one week, and closing in Dallas (Texas), where he is to appear for two weeks.

OPPORTUNITIES

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Missa Gratia Plena, by Geremia M. Fabrizi.—This is an easy liturgical mass that can be successfully rendered in unison or by either men or women in two parts, mixed choir in three or four parts. It is, however, in spite of this simplicity of construction, a beautifully written work, in contrapuntal ecclesiastical style throughout, and full of genuine devotional spirit. A work of modern church music it is a pleasure to recommend!

(Oliver Ditson, Boston)

Twenty Union Anthems for Junior Choirs, by Edward Shippen Barnes.—A foreword by the composer says that these anthems are intended for junior or Sunday school choirs with texts both for special and general occasions.

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(Charles Scribner's Sons, New York)

The Spirit of Music, How to Find It and How to Share It, by Edward Dickinson.—This is exceedingly good material. It is a book written by a man who obviously has felt music and thought about music, and he teaches people how to listen, not in the silly way of so many teachers of "appreciation," but with a keen perception of psychology and a delightful absence of sentimentalism. To music students and to all who have a leaning towards music the book is sincerely recommended.

(Carl Fischer, New York)

Midsummer Night, song, by Myron Jacobson.—This song has text in English, French and Russian. It is an exquisite piece of writing and would seem to place Jacobson among the leading song writers of the day.

(Oliver Ditson, Boston)

Musical Instruments, by Edgar Stillman Kelley.—This is the third year of a study course in music understanding adopted by the National Federation of Music Clubs. It is a book of some two hundred pages written by this distinguished American composer, and seems to supply very fully the needs of those who study for music understanding. The material traces the history of orchestra music and orchestra instruments from the earliest time and includes also all of those instruments used by solo artists and amateurs. But it is also, though perhaps not so intended, a book that would prove useful to many students who expect to become professionals—either professional players or professional composers. There is, for instance, a quantity of material here presented regarding pianos and piano playing that very few musicians have any idea of, and the comments on the works and styles of various composers are, alone, well worth the price of the book.

(White-Smith Co., Boston)

Vermeland, an organ piece by Howard Hanson.—It is based upon a folk song entitled Vermeland Thou Beautiful. A simple and effective work, the organ arrangement being by Warren D. Allen.

(United Lutheran Publication House, Philadelphia)

The Introits and Graduals of the Church Year, Part II, Trinity Season, by H. Alexander Matthews, Mus. Doc.—This is a nicely bound volume of a hundred pages with music as described in the title. The music is devotional in character and very well written. Evidently the volume will serve a useful purpose in the musical services of the Lutheran Church.

(Fine Arts Importing Corporation, New York)

Deux Sonates pour Deux Clavecins, by Bernardo Pasquini (1637-1710), arranged from the figured base for two pianos by Boghen.—A foreword contradicts this title by saying that the bass left by the composer was not even figured. An example of the original two bases is given, and it is described how the two clavecinists improvised the melodic lines. Some of our erudite musi-



JESSIE DEPPEN,

well known song writer whose newest number, *Oh, Miss Hannah*, has met with unusual success. The lyrics are by Thekla Hollingsworth, who has in her verse grasped the true spirit of the negro melody, and to this lyrical poem Miss Deppen has added a melody that places her number far above the average concert song. One of her recent numbers meeting with very good success is *In the Garden of Tomorrow*. The Victor Talking Machine Company has just issued a record of *Oh, Miss Hannah*, sung by The Revelers, a popular male quartet in New York City. It is excellently recorded and it is destined to meet with great popularity.

cians of today ought sometime to try their hands and heads at this pleasant little musical pastime. As to whether or not Boghen's music sounds anything like what Pasquini had in mind, that may be left to the opinion of the student. The music, at any rate, is interesting.

Twenty-one Cello Exercises, by Duport.—They are published in two books and are intended for advanced players. Their variety of technical demand and general musical effectiveness should make them attractive to cello students.

Spring Dates Numerous for Herbert Gould

Herbert Gould has been in great demand during the winter season and, judging by the many dates booked for this popular basso during April and May, the spring will be equally as busy. Since April 1 Mr. Gould has filled these dates: April 8, soloist with the Minneapolis Symphony Orchestra, at St. Paul, and April 9 at Minneapolis, Minn.; 11, Messiah, Kansas City (Kan.); 13, The Creation, Joplin (Mo.); 16, song recital, Eau Claire (Wis.); 17, Messiah, Naperville (Ill.); 23, Palmer College, Albany (Mo.); 25, Messiah, Lawrence (Kan.); 28, Elijah, Emporia (Kan.). He is singing Mephisto in Faust with Lucy Gates Opera Company, May 6 to 14, and Elijah, Topeka (Kan.), May 17. Mr. Gould is a popular oratorio singer.

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